The Eighteenth Century Architecture of Bath.

1904

£4

KINGTON BAKER

Property of Lillian Michelson

Kington Baker

April 1905

Vide Page 40 et
Widcombe House was sold by Anna Baker
et c 1816 (Vide her Son Robert Baker of
Abbey Place Pershore note book). It seems
to have been bought by the last Anthony
Kington previous to 1770 and I have a copy
of the conditions of sale et
In his will after various legacies, it
was left to the aforesaid Robert Baker
& his 1st Cousin Anna Clarke Brice
(dau of William Clark Barton & their heirs.
I always personally regretted the dividal
ownership & sale — Anthony Kington
appears to have been a Banker of Bath.
— He was Lord of the Manor of Lyncombe &
Widcombe & died at Widcombe House
in 1804.

Kington Baker

October 24 1921

The Eighteenth Century Architecture of Bath.

This work is limited to 500 *numbered copies, of which this is No.* 312

The Eighteenth Century Architecture of Bath.

BY

MOWBRAY A. GREEN,

(Associate of the Royal Institute of British Architects.)

Illustrated by Measured Drawings, Photographs and Sketches.

Bath:

GEORGE GREGORY, BOOKSELLER TO HER MAJESTY QUEEN ALEXANDRA.

1904.

To

Major Charles Henry Simpson, J.P.,

Master of the Ceremonies,

Mayor of Bath, 1897-8 and 1903-4,

this Book is,

by permission, respectfully dedicated.

Preface.

THE large amount of good Renaissance Architecture remaining in Bath seems a sufficient reason for giving a more minute account of it than has appeared since the days when the elder John Wood published his "Essay towards a Description of Bath." Few cities have had the advantage of such uniformity in the laying out of their streets and buildings and in their extensions from time to time. For just a century work was carried on with extraordinary energy, at first by the humble builders, then by the architects, John Wood and his son, and later still by such men as Baldwin, Attwood and Eveleigh, men who united the business of a builder with that of an architect even more closely than did the two Woods, and who, towards the close of the century, embarked upon such costly and extensive schemes as frequently led, through the troubles of those times, to serious financial loss and bankruptcy. Indeed, at the beginning of the 19th century many buildings were left unfinished; but, fortunately, most of them were afterwards completed, and there is scarcely a trace now of the incompleteness and desolation which must have been so apparent in the early part of that century.

It is with some of the works of these and other men that I have attempted to deal; it would have been

impossible to do so at greater length without unduly enlarging the book. I am conscious of many omissions and faults; but I trust that on the whole the work may justify its appearance, and I tender my sincere apologies to all those subscribers who have so generously and patiently waited for its completion.

I have to thank very many for their help. Mr. A. M. Broadley has mostly kindly contributed three illustrated articles on Mrs. Piozzi, Thomas Beach, the painter, and the Bath Theatre respectively, all of which will be found at the end of the book. Mr. S. Sydenham has also undertaken a review of the Bath Building Tokens of the 18th century, and has entirely supervised the setting up of the two plates which accompany his article. My thanks are due to Mr. Frederick Shum for having kindly allowed me to reproduce several drawings of the elder John Wood; to the Bath Corporation for some views out of the Chapman Collection in the Guildhall Library; to the Trustees of the Soane Museum for a similar courtesy with regard to the drawings of Robert Adam for the Pulteney Bridge, &c., and to the Curator of that Museum, Mr. Walter L. Spiers, for his assistance and information. The plan of the Assembly Rooms was kindly lent by Mr. C. B. Oliver, and the elevation of Nassau House by the late Major C. E. Davis. I wish also to thank all who have lent me drawings and engravings for reproduction or have given me information on various points. I must also mention the valuable assistance derived from John Wood's Essay on Bath, from which I have reproduced several plates, also from the careful compilation of the

late James Irvine on the works of the two Woods, contained in a letter written to the *Bath Herald*, dated January 5th, 1885. I have also to thank Mr. W. Tyte for his careful help in the revision of proofs, and, finally, all those who have given me access to their houses for the purpose of making photographs or drawings, without which courtesy, which I most fully appreciate, my work would have been impossible.

5, Prince's Buildings, Bath,

December, 1904.

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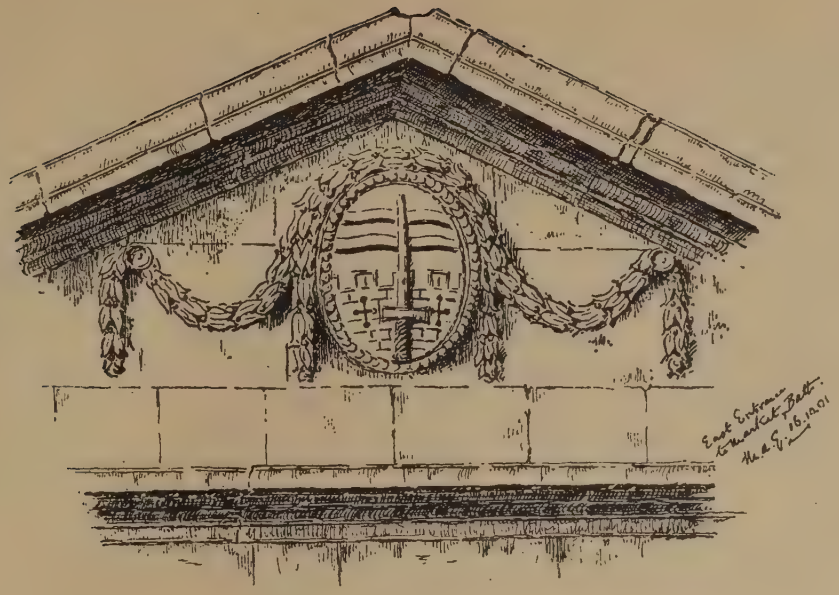


The Eighteenth Century Architecture of Bath.

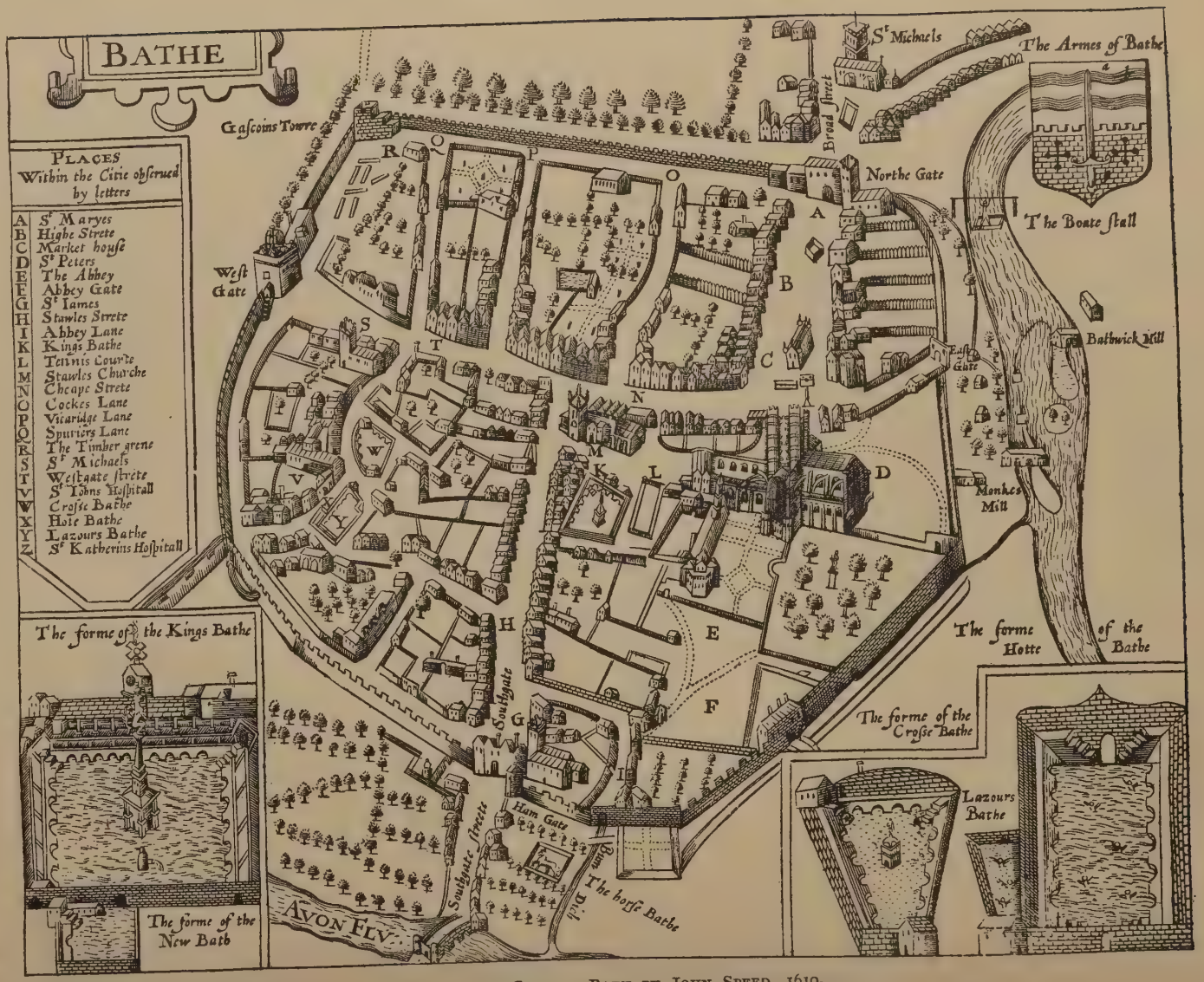
CHAPTER I.

THE EARLY MAPS OF BATH—THE WATERS—VISIT OF KING CHARLES II. AND CONSEQUENT IMPROVEMENT OF THE CITY—GILMORE'S PLAN OF 1694—QUEEN ELIZABETH'S CHARTER OF 1590—THE OLD CITY WITHIN THE WALLS.

THE present work is an attempt to indicate the growth of Architecture in Bath throughout the Eighteenth Century, a period during which almost the entire aspect of the city, and especially of the suburbs, was changed by the skill of a mere handful of men, some of whose names have come down to us as not merely the designers, but the actual master builders of their works. Foremost among these are the elder and the younger Wood.

Early Maps of Bath.

In a pamphlet entitled "The Earliest Map of Bath" (a Paper read before the Bath Field Club in 1886), Mr. Emmanuel Green has shown that the earliest known map of Bath is that drawn by



PLAN OF THE CITY OF BATH BY JOHN SPEED, 1610.

William Smith, Rouge Dragon, probably about the year 1568. He also gives a most interesting explanation of the map found in Wood's Description of Bath, together with the differences therein in the 1st and 2nd editions of that work, and shows that it is really a copy of Dr. Tho. Johnson's map of Bath published in his "Thermae Bathonicae" in 1634. The differences between Smith's and Johnson's maps are but slight. It is fair to add that Johnson's map is undoubtedly copied from John Speed's, which, printed on a corner of the map of Somerset, is found in his work, "The Kingdom of England Described," and is dated 1610. A brief sketch of the progress of the city during the sixty years following the publication of Johnson's book will not be uninteresting. By the middle of the century the Corporation had made and confirmed a set of bye-laws relating to the cleansing of the streets and the ordering of the city, and this had some good effect in checking the nuisances and disorders, which up to that time had prevailed. Previous to this the Baths had gone out of repute, although several doctors had written upon their merits. In 1562 Dr. William Turner, Dean of Wells, and chief physician to King Edward VI; in 1572 Dr. John Jones, in his "Bathes of Bathes Ayde"; in 1628 Dr. Venner in his "Baths of Bath"; and in 1631 Dr. Jordan, had all published treatises on the waters, the latter especially recommending the improvement of the Baths.

Treatises on the Bath Waters.

In 1663 King Charles II. and his Royal Consort, Queen Catherine, visited Bath, and with them Sir Alexander Fraizer, the king's chief physician, who was impressed with the fact that the hot waters were akin to those of Bourbon, and that they could be procured directly from the spring. He therefore advised the drinking of them, a thing which the Doctors had hitherto been unable to do, owing to the want of cleanliness and care in the supply, and he furthermore sent his patients to this city instead of to the springs of Bourbon. With this encouragement the waters began to be known and appreciated, and the Corporation, under the

Visit of Charles II.

Efforts of the Corporation

guidance of the Mayor, Captain Henry Chapman, made renewed efforts for the better conduct of the city.

During his second term of office in 1693, Captain Chapman wrote a description of the city called "Thermae Redivivae," chiefly with the avowed intention of advertising the waters. The Corporation was amply rewarded. Visitors of quality came and received benefit, the reputation of the city spread abroad and the people began to improve the accommodation of their lodgings, so much so, indeed, that it became known not less for its buildings than for the society which it entertained, whilst the staple trade, that of woollen manufacture, began to die out, and the people to devote themselves to the care of those who resorted thither. In this way thirty years had passed since the visit of King Charles II., and in consequence

Gilmore's Plans of Bath.

of the improvements thus effected Mr. Joseph Gilmore, "Teacher of the Mathematicks in Bristoll," published in the year 1694 a plan of Bath from a survey which he had begun two years previously. It is curious to note that owing to a more correct appreciation of the great bend of the river Avon as it passes round Bath, he was compelled to turn his map round with the north point to the right, or eastwards of the picture. This plan was drawn on four sheets of paper, and had upon the margin elevations of the public buildings and thirty of the chief houses, both old and new. It was large, measuring about 39 in. by 30 in. Shortly afterwards he published a much smaller one on a single sheet of paper, and without the buildings surrounding it.

The old City within the walls.

The size of the city within the walls at this time was about 1,200 feet from east to west, and about 1,150 feet from north to south. With the exception of some extension outside the North and South Gates, and in the adjacent parish of Lyncombe, there had been no

Queen Elizabeth's Charter, 1590.

appreciable enlargement of the city since 1568, although the Charter of Queen Elizabeth, given in 1590, had extended the boundaries to the bridge at the bottom of Southgate Street, and along the middle of the river as far as the end of the meadow called Kingsmead,

thence by the west side of the meadow to the end of Muddle Brook (*i.e.*, the stream from St. Winifred's Well), and so by the brook to the highway leading from Weston to Walcot and on to the Vineyards; thence by Walcot Churchyard down to the river and along the middle of the same, back to the Old Bridge. Improvement only, not expansion, had been quietly going on.

Divisions of the city.

The general arrangement of the city was simple, and it may be roughly divided into four quarters. Cheap Street, with its continuation, Westgate Street, formed the main thoroughfare, running due east and west. At the further end of Westgate Street stood the West Gate (taken down in 1776), and beyond lay the road to Bristol. The West Gate, which, with the rooms over, was used as a free Grammar School, was rebuilt in 1572, and enlarged on two subsequent occasions. It formed the lodgings of the Princess Amelia in 1728 and 1734, and at the end of the latter year the Prince of Orange also stayed there. The East Gate stood not exactly opposite, but in a north-easterly direction, and was approached from the Market Place by a narrow winding way called Boat Stall Lane, which at this point descended rapidly to the river bank. This gate is now the only one remaining, although until within the last year a large portion of the old city wall, which adjoined the south side of it, was in existence also; this wall was about six feet broad at its base. Warner says that the gate was the smallest of the four, being only 7 feet wide and 9 feet high to the top of the arch. Southward of these two streets, and starting almost from the centre of the city, ran Stall (or Staule) Street, named after the Church of St. Mary de Stall, which stood at the north-east corner. At the end of Stall Street was the South Gate (taken down in 1754); near here stood St. James's Church. Beyond the Gate, and almost in the same straight line with Stall Street, Southgate Street stretched away to the Old Bridge, which spanned the Avon by five arches. This bridge was built in 1362, and upon the east side of it stood the Chapel of St. Lawrence. In 1754 the bridge was repaired and widened by the Corporation, and in 1847 the footways were added.

S.W. Quarter. The quarter bounded by Westgate Street, Stall Street, and on the south-west by the road called the Lower Borough Walls, which separated the houses from the ramparts, was the most populous part of the city, and here stood St. John's Hospital, the Cross Bath, the Hot Bath, and the Leper's Bath.

S.E. Quarter. Stall Street, Cheap Street, and the Great Abbey Garden bounded the south-east quarter, the principal buildings in which were the Abbey and the King's and Queen's Baths. Within the south-east wall there ran a ditch, which was fed from the river just above Monks' Mill. At the bottom of Abbey Green stood the Abbey Gate (partly dismantled about 1744, and cleared away later), all that is left to indicate its position being an iron hook in the corner of the wall near St. James's Street, South.

N.E. Quarter. The quarter of the city which lay between the East and North Gates was the smallest. It was bounded on the south by Boat Stall Lane, on the west by the Market Place and High Street, and for the remainder by the city wall, against which some of the houses and gardens lay. On the east side of the North Gate (taken down at the same time as the South Gate, in 1754) stood the Church of St. Mary, *intra muros*, the tower of which served as the City Prison, and the building afterwards as the Free Grammar School. Immediately outside the Gate, Slippery Lane, still in existence, led rapidly down to the river-side and ferry. In the lower part of the Market Place was the old Market House and Guildhall, considered to have been rebuilt from designs obtained from Inigo Jones when he came down to Bath as the King's Architect to examine into the condition of the baths. It was finished in 1625, and consisted in the lower part of an open market, with six arches on each side and two arches at the end, with a hall over; in the gables at the north end were placed the statues of King Offa and King Edgar, which may still be seen built into the wall on the left side at the bottom of Bath Street. With regard to Jones's Building, Wood says that it was of the Doric and Ionic Orders, placed one

The Old Guildhall of Inigo Jones.

upon another, and that the plan and the side elevation were formed on a basis of two squares and a half, whilst the end was a perfect square. This building remained until about 1768, when the present one took its place. In justice to Inigo Jones it must be stated that the details of this building were probably carried out by the workmen apart from his own superintendence.

N.W. Quarter.

The north-west quarter of the city was in form about a double square and was divided into four parts by the passages called Lock's Lane or Cock Lane, Vicarage Lane, and Bridewell, or Spurriers' Lane, all of which exist, though in part with altered names. At the further end was the Timber Green, now the Saw-Close, with Gascoyne's Tower at the angle. Along the whole of the north side the city walls were practically in one straight line, and from the North Gate to Gascoyne's Tower there was a broad walk about 22 feet wide, called the Upper Borough Walls, which also extended with varying width round to the West Gate. Thus the portions of the city walls which had been most open to attack had been of old separated from the houses, so that those who defended them should have ready access to all parts; but the east side of the city, from its peculiar position, would have been far less easy of approach. A piece of the old wall is still in place opposite the west wing of the present Mineral Water Hospital.

WADE'S PASSAGE AND ABBEY CHURCHYARD.
AS THEY EXISTED IN THE 18TH CENTURY.

- The Old Pump Room of 1706 -
- from an old drawing taken from a tour -

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CHAPTER II.

QUEEN ANNE IN BATH—DR. OLIVER—ORANGE GROVE—NASSAU HOUSE—ABBEY YARD—MARSHALL WADE'S HOUSE—COLD BATH—IMPROVEMENTS IN PRIVATE DWELLINGS—OLD ASSEMBLY ROOMS—TRIM STREET AND GEN. WOLFE'S HOUSE—CRUTTWELL'S PRINTING OFFICE—BROAD STREET—GREEN STREET—OLD TERRACE WALK—LILLIPUT ALLEY AND SALLY LUNN—LANSDOWN MONUMENT—WILLIAM KILLIGREW AND WEYMOUTH HOUSE—ST. JAMES'S STREET, SOUTH—OLD DOOR HEADS—WESTGATE STREET—THOMAS GREENWAY AND ST. JOHN'S COURT—BEAU NASH'S HOUSES—WOOD'S REMARKS ON BATH STONE—LIFE OF NASH—BLUE COAT SCHOOL.

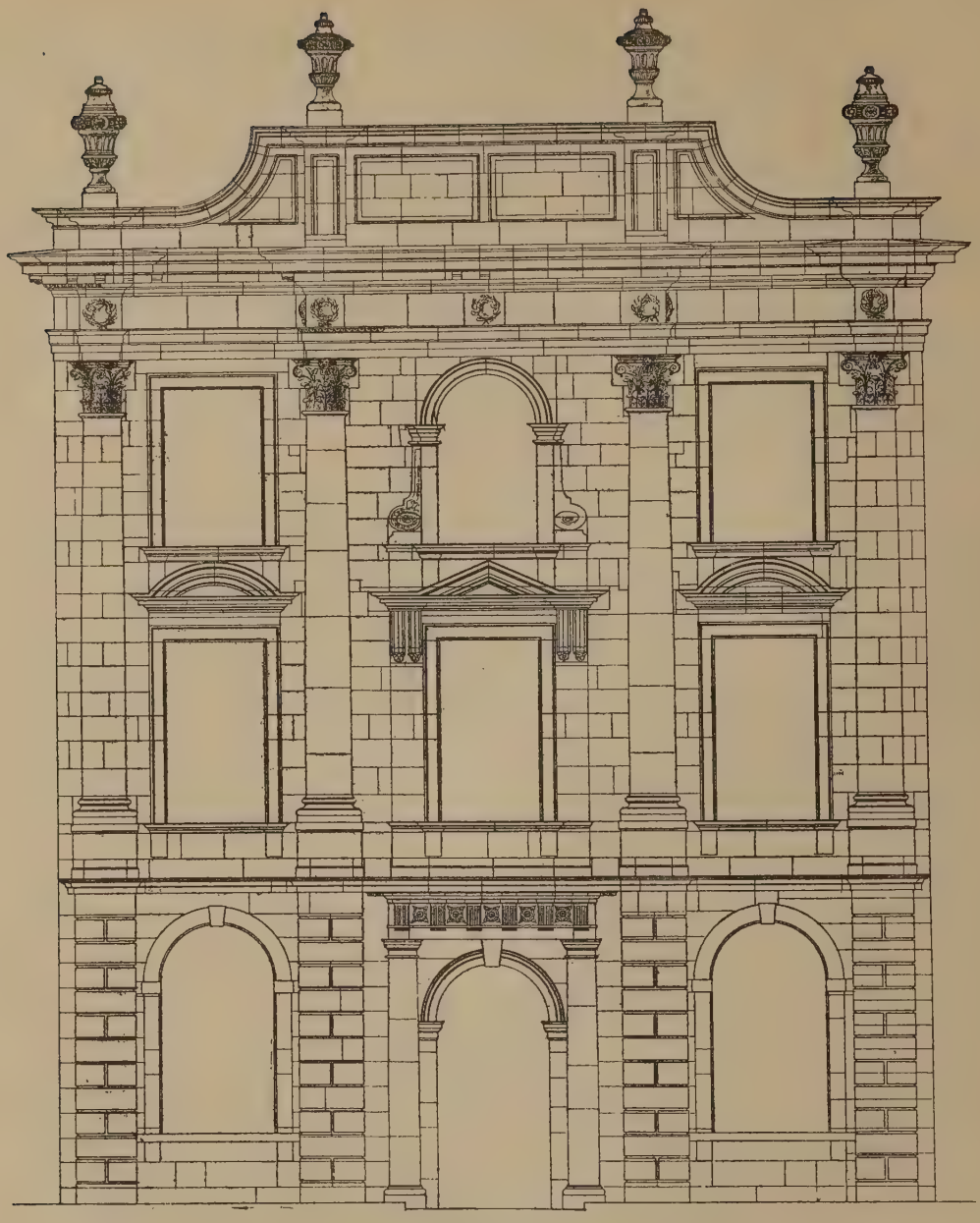
IN 1702 and 1703 Queen Anne and her Royal Consort, the Prince of Denmark, came to Bath, and thereupon so many people of rank and fortune came also, that the villages around were filled with them, and many had to pay a guinea a night for their beds. The drinking pumps at the Baths were also insufficient to meet the needs of the patients. In the following year, 1704, Dr. Oliver wrote a "Treatise on the Bath Waters," in consequence of which the Corporation improved their surroundings somewhat, and in 1706 a new Pump Room was completed by John Harvey on the north side of the King's Bath, towards the cost of which Dr. Bettinson had given £100. Wood says that it was one of the best pieces of architecture which the city could boast of. The north front faced the yard which had belonged to the Church of St. Mary

de Stall, and consisted of four large openings—two doors and two windows, with Corinthian columns between them. The openings on the south side were divided by Doric pilasters. At a later date it was enlarged, and still later was considerably extended to the west.

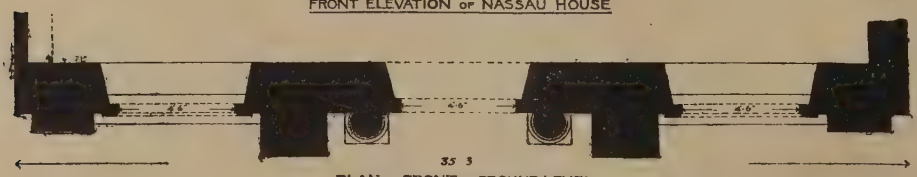
In 1706 the houses on the south side of the Gravel Walks, known now as the Orange Grove, were begun. A drawing for a fan made by G. Sperin, in June, 1737, shows these houses with the Grove in front planted with rows of sycamore trees. It was here Orange Grove.

The Orange Grove as originally planted

that the chairmen would bring those who were going to take the waters, and who returned hither from the Pump Room for conversation, or a constitutional. The name is derived partly from the trees, and partly from the visit of the Prince of Orange, in whose memory the obelisk was erected by Beau Nash in 1734, after the Prince's restoration to health through drinking the waters. A well cast lead rain-water head, with a date (probably 1709) faintly scratched upon it, and a cipher "W. B." (W. Brokenborough), was taken down from the house nearest the Abbey, when these were newly fronted in 1897; this is shewn in a succeeding part. To the left of the picture may be seen two houses standing alone; in the interior of the further one is some good panelling and a coved shell cupboard, and at the back is an interesting little portico covered with stone tabling.



FRONT ELEVATION OF NASSAU HOUSE



PLAN OF FRONT AT GROUND LEVEL

SCALE OF FEET

PLATE II.

NASSAU HOUSE, ORANGE GROVE

(Now demolished).

Nassau House.

The house on the extreme left is Nassau House, built presumably early in the century. Land and a messuage here were granted on three lives in 1683. It stands back from the footway so as to admit of the passage called Lot Lane passing between it and the city walls, which here bounded the east side of the Grove. The lane turned abruptly round the south side of the house and ran down to the river-side and Monks' Mill. Two pillars surmounted by vases are shown on either side of the iron gates which enclose the shallow forecourt. A measured drawing of the front, which has been kindly lent me by Major Charles E. Davis, is here reproduced. It is especially valuable as showing the remarkable way in which the masonry was jointed. The arch stones between the impost and the key-stone over the ground floor windows are in one piece, a method not uncommon in this particular style of window; in the rusticated piers the real courses are 12 inches high, but the apparent courses somewhat less, so that in places the joints approach so near the edges that were it not for the excellent cement used in the work they must inevitably have flushed off. From this, and from the horizontal jointing in the pediment heads of the first floor windows, it is evident that much of the moulded work was executed after the building was erected. Major Davis is of opinion that the design is actuated by a French feeling; it is perhaps the earliest instance in Bath of the use of the Palladian manner. About the year 1730 this house was occupied for a short time by Richard Boyle, fourth Earl of Cork and Burlington. About 1780 the house became the Bath residence of the Earl of Howth, whose daughter, Lady Francis St. Lawrence, married, in 1808, the Rector and Archdeacon of Bath, the Rev. J. Phillott. The oak staircase is shown on Plate XXV. The entrance doorway of the house—now demolished—is preserved in the grounds at the back near the river bank.

Orange Grove Court.

Not far from here, and north-east of the Grove, lay Orange Grove Court. Almost adjoining it, and just outside the town wall,

Winchester House.

was Winchester House, now removed; it was formerly approached at a lower level by a door on the north side from a lane turning out of Boat Stall Lane. Afterwards, by consent, a bridge was allowed to be thrown across from the town wall to the house, and the entrance was then by the west side. The interior was entirely panelled, and from the house there were magnificent views of the river and Bathwick.

Marshall Wade's House.

In the Abbey Yard is a stately house known as that of Marshall Wade, who represented Bath four times, between the years 1722 and 1748—the date of his death. Mr. Peach says that the house was designed by Lord Burlington, in 1730, but the details of the windows indicate a much earlier date, probably not much later than that of Nassau House.

Mr. Reginald Blomfield, in his "History of Renaissance Architecture in England," has gone very fully into the question as to whether the designs attributed to Lord Burlington were not really made by others at his suggestion, or in conformity to his ideas, and deduces the conclusion that he was a generous patron of architecture rather than an architect himself.

The façade of Marshall Wade's house consists of a basement storey upon which stand five fluted Ionic pilasters, embracing the first and second floors, in the Palladian manner, and surmounted by a fine entablature; above is a rather unsatisfactory attic storey out of proportion with the rest of the building, and looking like an addition, though there is no reason to suppose that it is so. The basement storey, as in most cases, has been cut away, and gives little indication of its former arrangement, but judging from an old water-colour drawing by Thomas Malton, Junr., the openings were arched, with moulded imposts. The carved swags between the windows are worthy of notice. Except some simple panelling in an upper storey, nothing of interest remains in the house.

The adjoining building gives an interesting example of an original ground floor elevation—a central doorway, flanked on either side by

PLATE III.

MARSHALL WADE'S HOUSE, ABBEY YARD.

a pair of windows, all with elliptical arches, and with Doric pilasters at the main piers.

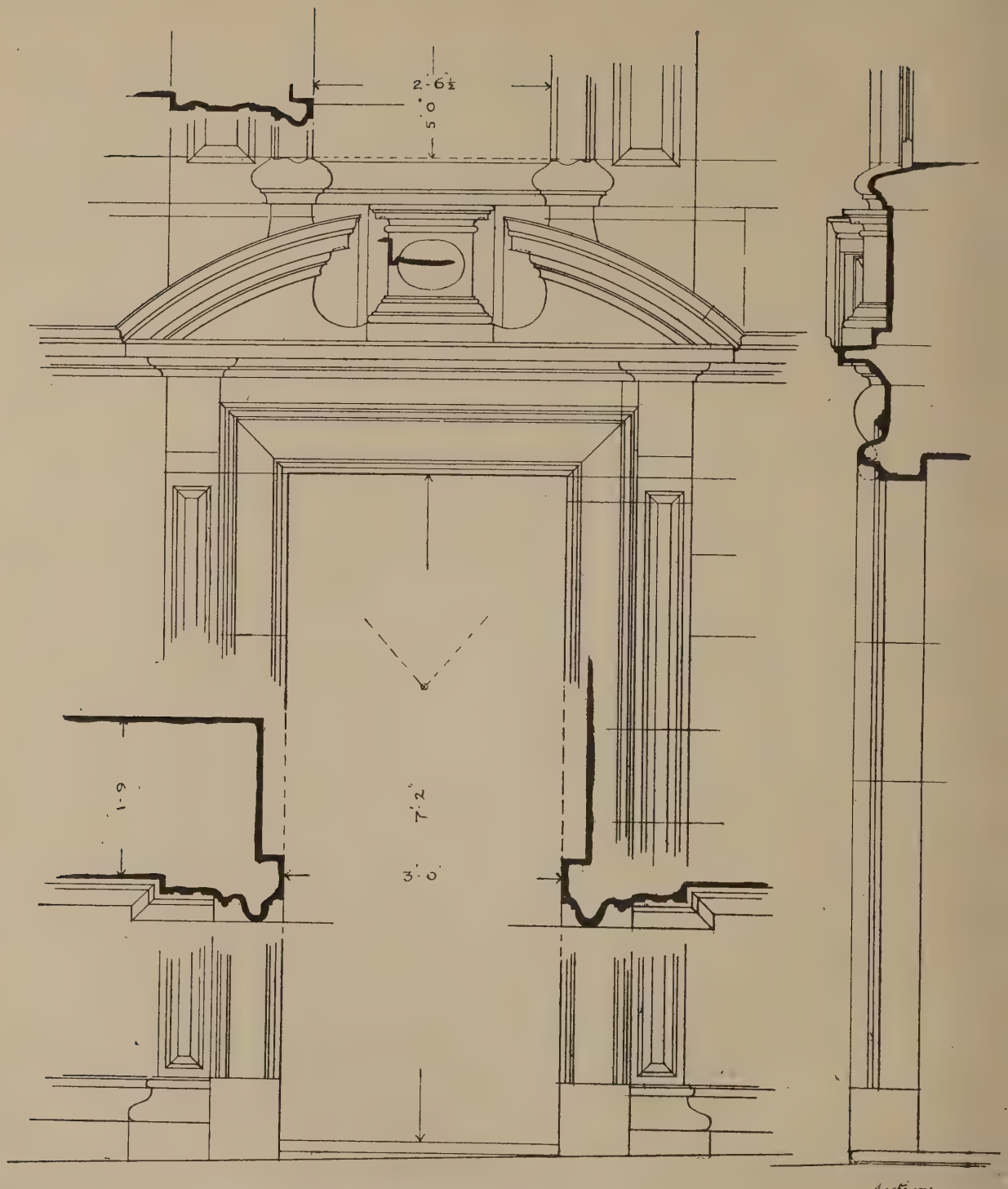
In the year above mentioned (1706) £1,700, or £1,800, was also spent in repairing the road to Lansdown, so that the invalids might have the benefit of the air above the city, and in the following year an Act was obtained for paving, cleansing and lighting the streets, and for other regulations.

Cold Bath.

But all this fell short of Dr. Oliver's wishes, and he now (1707) republished his Essay in the form of a "Practical Dissertation on the Bath Waters," at the same time recommending the making of a Cold Bath for the use of the public; whereupon Mr. Thomas Greenway, a freestone mason of the city, immediately began to make "a handsome bath" in one of the rooms of a house which had been built by him, three years previously, upon the south bank of the river, in the parish of Lyncombe, and not far from the Old Bridge. Wood calls this bank the Beach, thereby confounding the name with Beechen Cliff, which he calls Beeching Cliff. The author of "The Earliest Map of Bath" shows the word Beechen to be derived from Beau Chine—*chine* being the side of a gorge. The bath was supplied by a spring, which rose on the spot, and it became of considerable note, being for more than a hundred years afterwards the resort of persons of quality. It is shown in Strachey's map, which was made in 1732. The house was of considerable size, the bath being situated in a room nearest to the forecourt. An appreciative notice of it occurs in "Cruttwell's Bath Guide" of 1777.

Improvements in private dwellings.

Referring to the early times of this century, Wood says:— "Twenty years had now been spent in improving the private buildings of the city; in the course of which improvements, thatched coverings were exchanged for such as were tiled; low and obscure lights were turned into elegant sash windows, as soon as Mr. Taylor—who was, by the way, a chairman—had set the example; the houses were raised to five, and more, storeys in height; and



DOOR, COLD BATH HOUSE, WIDCOMBE

Scale of 12 1 6 3 0 1 2 3 4 Feet.

M. A. Green, Measr. & Delt.
20th November, 1907.

everyone was lavish in ornaments to adorn the outsides of them to profuseness."* From a similar remark about Beau Nash's house it is clear that by the word ornament Wood simply means mouldings, either plain or enriched. In the early houses of the type he is referring to, carving is practically unknown.

The sash windows mentioned above were introduced about 1696. The Cold Bath, although plain, is a good example, perhaps the earliest, of this type, and it has an interesting doorway; the windows are dressed with the projecting wave moulding then in use. It is also said to be the first instance of a building where ashlar, instead of range work, was used in the walls. The panelling and moulded work in the interior of the bath is all of plaster, which was very unusual at this period, when such work was, for the most part, carried out in wood. Under the floor of the present carpenter's shop a stone lion's head remains, through which the spring flowed into the bath. The bath which appears to have been lined with stone is now almost filled up with rubbish. After building elsewhere, Thomas Greenway devoted himself to the execution of small architectural ornaments, such as crests, vases, etc., and, together with his apprentices, he made Claverton Street famous for this branch of the stonemason's trade.

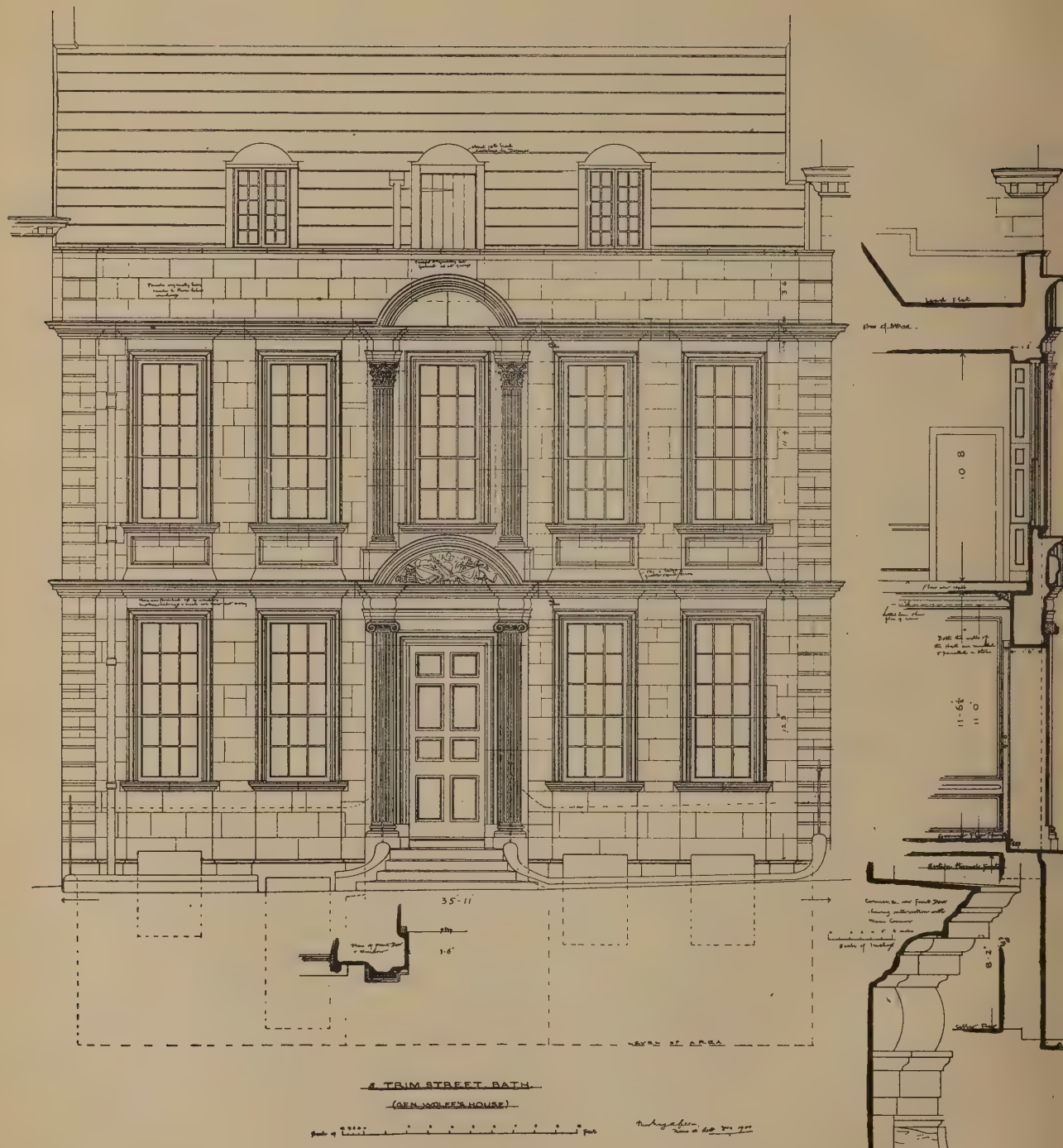
With all these improvements in private dwellings little attention had been paid to the public requirements of the company that came to take the Waters, until Thomas Harrison, in the year 1708, began to build an Assembly Room, at the instance of Richard Nash, M.C., who had come to Bath in 1704, and had been made King of Bath that same year. This room was erected against the outside of the city wall, and occupied the site of the present Literary and Scientific Institution on the Terrace Walk.

Harrison's Rooms.

In spite of a reaction on the part of the citizens, because of the increase in the number of the houses, Mr. George Trim, a member of the Corporation, and whose mother is said to have been

Trim Street and Gen. Wolfe's House.

* Wood's "Description of Bath," p. 225.



4 TRIM STREET, BATH.

(GEN. WOLFE'S HOUSE)

PLATE IV.

GENERAL WOLFE'S HOUSE, TRIM STREET.

PLATE V.

QUEEN STREET AND ST. JOHN'S GATEWAY.

PLATE V.

TRIM BRIDGE AND ST. JOHN'S GATEWAY.

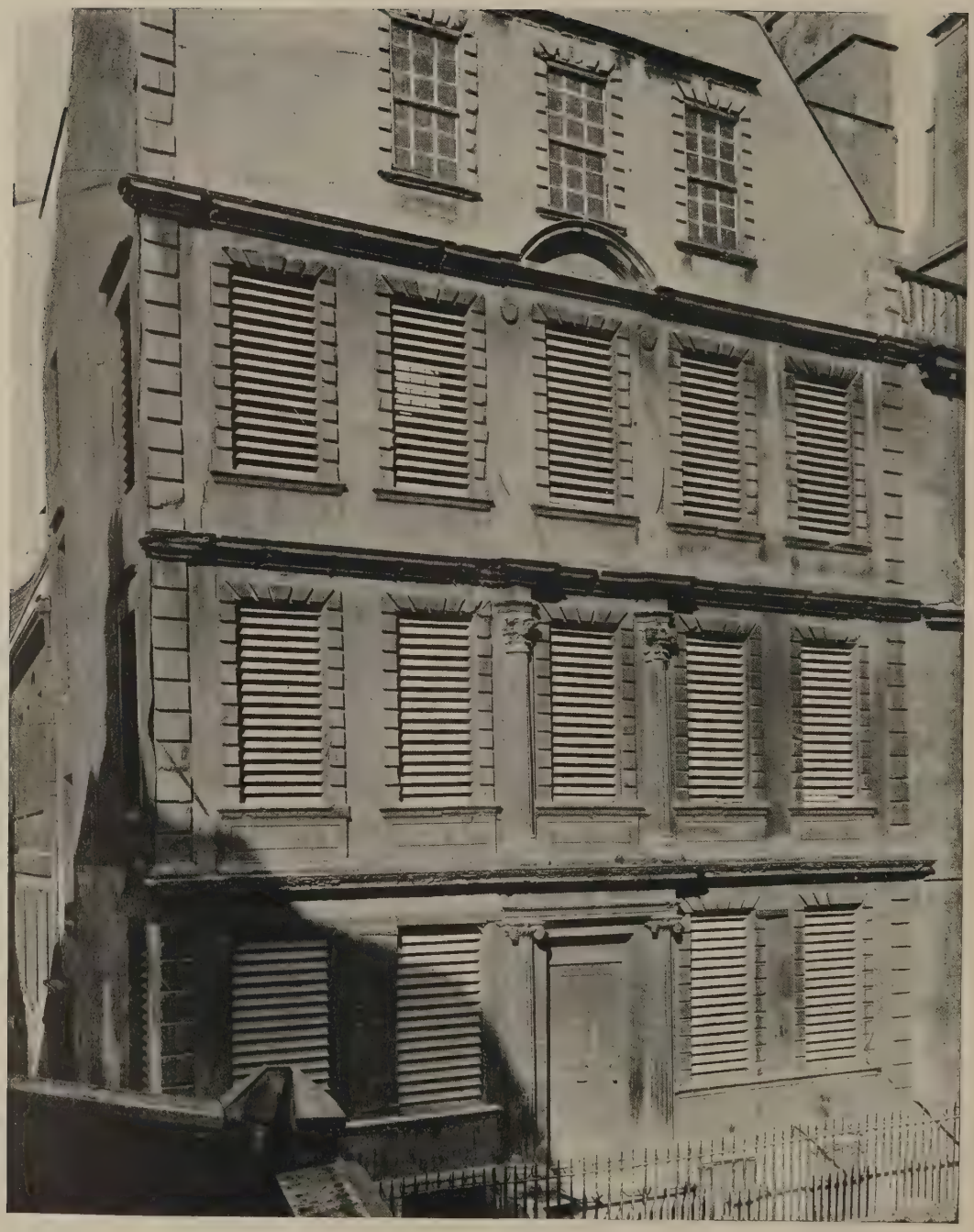


PLATE VI.

CRUTTWELL'S PRINTING OFFICE, ST. JAMES'S STREET, SOUTH.

a near relative of Inigo Jones, began, in 1707, to build the street named after him, at the north-west corner of the city. This street contains several good houses, notably one occupied at a later date, 1759, for a short period, by Gen. Wolfe, who was staying in Bath for his health when it was arranged by Pitt that he should command the expedition to Quebec, and it is therefore probable that the weapons of warfare carved in the pediment over the entrance were a later addition. Indeed, it is probable that they are executed in plaster. The façade, though small, is well proportioned, and the Corinthian caps on the upper pilasters are finely carved. The entire front is 36 feet wide, and 28 feet 8 inches high, from plinth to parapet. The lower windows had originally the same treatment as the upper ones, with a projecting frieze and bed mouldings over, dying out under the corona of the cornice. The windows are now fitted with unequally divided sashes, but they are probably less old than the house, as usually the older sashes had very heavy, moulded, glazing bars. As in Nassau House and Weymouth House the rusticated quoins at the angles are cut without regard to the jointing of the stone, showing that they must have been worked after the building was up. Below the sill of each window the masonry stands forward, and is panelled at the first storey. Trim Street is intersected by Trim Bridge and Queen Street; the former, which derives its name from the bridge which lies under the roadway, and springs from Trim Street to the city wall, extending to the Borough Walls, and the latter as far as Quiet Street. The arch on the north side of Trim Street was called St. John's Gateway in Wood's time, and is particularly picturesque as seen from the upper side. Both these streets are of later date.

Cruttwell's Printing Office.

Near the east end of St. James' Church there is a curious old house, which was originally Cruttwell's *Bath Chronicle* Office. Among the works printed here, by Richard Cruttwell, were "Collinson's History of Somerset," in 3 vols., 1791, and "Warner's History of Bath," ten years later. Being of about the same date

as Gen. Wolfe's house, it may bear some comparison with it, although the introduction of rustics in the window dressings, and the louvre boards, indicative of its subsequent use as a mill and a warehouse, give it a somewhat fantastic appearance. The points in which it resembles Trim Street House are the rusticated quoins, the use of the Doric and Corinthian orders on the ground and first floors respectively, the panelled stone aprons below the sill of the first floor windows, and the circular pediment in the centre of the crowning cornice. Each of the houses has, likewise, five openings in the façade.

Comparison of 17th and 18th century styles.

We have noticed above the introduction of the large sash windows into Bath at the end of the 17th century, and the consequent alteration in the style of building. The first quarter of the 18th century seems to form a link between the old Tudor building —with its gables, small mullioned windows (of which examples remain at the back of Broad Street and Westgate Street), narrow string courses, low ceilings, and irregular planning—and the new Palladian manner with its ample interiors, exact proportions, and ornate façades. Of this intermediate period there exist many examples, besides the Cold Bath of which we have spoken. The most noteworthy are in Broad Street, Green Street, and Chapel Court. The oldest house in Broad Street bears the date 1709, and was probably a private dwelling house, with a door and windows on the ground floor corresponding with the openings above. Almost identical with it is a house in Chapel Court, save that the latter has four of the window spaces filled in with stone. Considering the distance apart of these two houses, their similarity suggests the same date, and the same builder. At the bottom of Broad Street stands "The Saracen's Head," an Inn built on the site of an older house, and adjoining the churchyard belonging to the old Church of St. Michael. In the gable to the left is a slab with "$\frac{W.D.}{1713.}$" upon it, and the gabled windows show that the Tudor manner had not yet died out. A slab with the same initials, but dated 1769, is let into the wall of

PLATE VII.

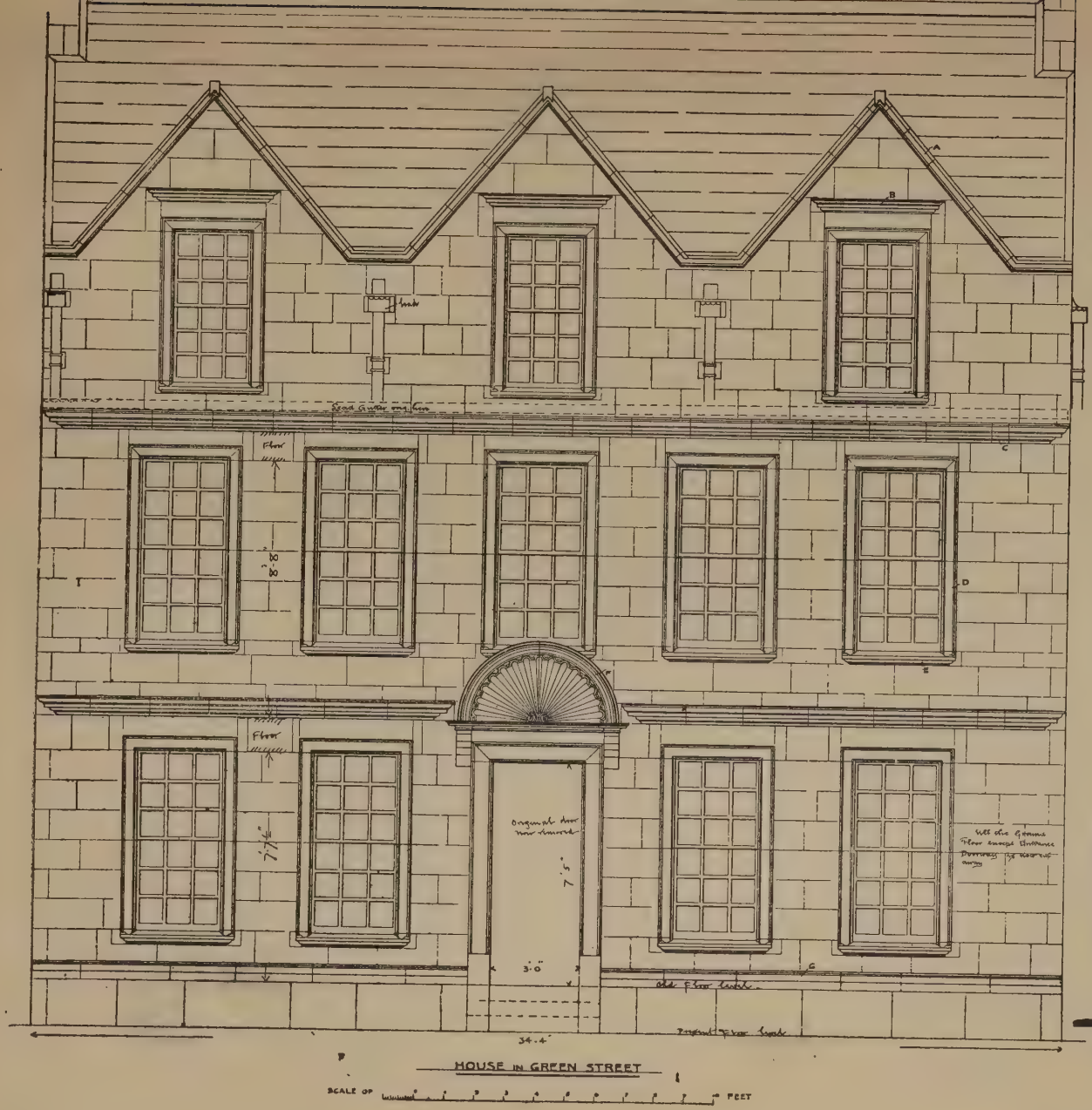
BROAD STREET.

PLATE VII.

HOUSE IN CHAPEL COURT.

PLATE VIII.

THE SARACEN'S HEAD, BROAD STREET.



HOUSE IN GREEN STREET

SCALE OF FEET

Thackeray Turner. Measured &c. 1901.

6, Green Street, and was probably removed from the front of that house when it was rebuilt. The wide entrance doorway with its heavy mouldings is entirely characteristic of this period, and several examples of the type are to be found in the St. Catherine's Valley.

In the year 1710 the people of Bath, seeing that their city had begun to increase in size, asked Parliament for power to make the river navigable to Bristol, and, in the following year, obtained an Act for this purpose.

Green Street.

In 1716 Green Street was begun, upon the site of the new Bowling Green, just outside the northern boundary of the city. It still retains some of its old picturesqueness. On the upper side is a house similar to those we have been examining, with a wide spreading frontage lying back from the street and finished with three gables; the sashes are probably original; the doorway in the centre is covered with a shell head, but the two windows on each side have been cut away. In its old days it must have been a worthy type of the period. The dignity attained by these buildings is due, not merely to the large and well proportioned windows, usually about a double square in height, and symmetrically spaced, but also to the long unbroken line of heavy cornices which divided the floors. By this means an effect of breadth and stability is obtained, while the proportionate height of the storeys is considerably increased by the lofty windows A fine, two gabled house, but later in date, adjoins this one on the west, and farther down, on the other side of the street, are two more, built about the same period. The detail in No. 14 is handled freely, and the façade is rather crowded, but the fenestral character dominates the whole design. Ground for the building of this and adjoining properties was granted in September, 1715.

In speaking of Trim Street, Wood says that Mr. George Trim's example stirred up another citizen to purchase a lease of some land at the south-east corner of the town, and promote building there. There is little doubt that this refers to the old Terrace Walk, which

PLATE IX.

GREEN STREET, FROM THE WEST.

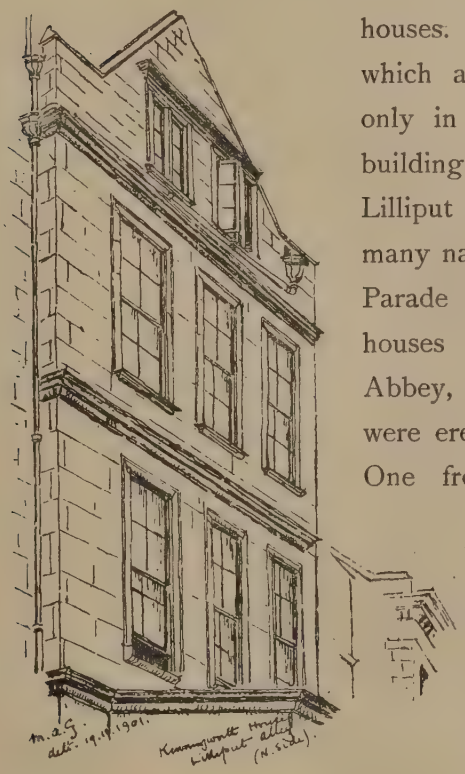
PLATE X.

HOUSE IN GREEN STREET.

was therefore built sometime between the years 1707 and 1716. As a result of these improvements St. James's Church was repaired and enlarged, and part of the town was rebuilt in the latter year. In the same year Mr. Humphrey Thayer bought the old Bowling Green and the Abbey Orchard, with a view to building upon them as soon as circumstances would permit, but his schemes were not carried out.

Lilliput Alley.

The commencement of Green Street seems to have been the occasion for one, William Jellicut, a tenant of the old Bowling Green, to secure a lease of some land on the south side of the same, and to begin the erection of two houses. The two houses of early date which accord with this description, not only in position, but in the manner of building then in vogue, are Nos. 3 and 5, Lilliput Alley, a place which has had many names, but is now known as North Parade Passage. The fronts of these houses faced northwards towards the Abbey, though in time other buildings were erected which hid them from view. One front, however,—that of No. 5, now called Kenningworth House—is still to be seen in its original entirety. The backs face Galloway's, or North Parade Buildings, and are shown on the plate which illustrates the latter houses in a succeeding part.



No. 4 is the house where Sally Lunn made her famous tea cakes, and it has remained a baker's shop since her time. The masonry here is well executed in unusually thin, even courses. Originally the two houses were separated by a narrow passage,

which thus connected the Old Bowling Green with Lilliput Alley.

Lansdown Monument.

In the year 1720 a monument was set up by the Rt. Hon. George Granville, Lord Lansdowne, in memory of his grandfather, Sir Bevil Granville, and also of his Cornish friends, who as the inscription says, "conquered, dying in the Royal Cause," at the battle of Lansdown, July 5th, 1643. It is situated upon a desolate spot on the brow of the steep northern descent of the hill, and was executed by John Harvey, the designer of the old Pump Room, and also, later on, of the Church of St. Michael.

In the same year William Killigrew, who had risen from the position of workman to that of architect, designed and carried out a Ball Room as an addition to Harrison's Rooms on the east side of the Terrace Walk, and a court of houses was also begun by him at the south end of the city, at the instance of Doctor Bettinson, upon some ground which had once been leased to John Hull, a shoemaker, from which circumstance the name of the ground had been corrupted into Bull Garden.* This ground lay below the Abbey Green, east of St. James's Church, and just within the Borough Walls, which still form the boundary of the yard at the back of the houses. Here it is that the present Weymouth House stands, a building with a most interesting plan. In the time of Killigrew there already existed an older house on the site: one window remains, and is incorporated with the present building; it has an ogee moulding on the inner face, and is filled with square lattice panes. Weymouth House was originally designed as two distinct small dwellings, each with a separate entrance in the centre, which was afterwards filled in and made into a window, and apparently, the consoles, being no longer needed to mark the doors, were left uncarved. No further proof of this is needed than the fact that out of all the windows now existing these two are the only ones which show *moulded* panelling behind the shutters. The plan, where possible, shows the original construction, but there

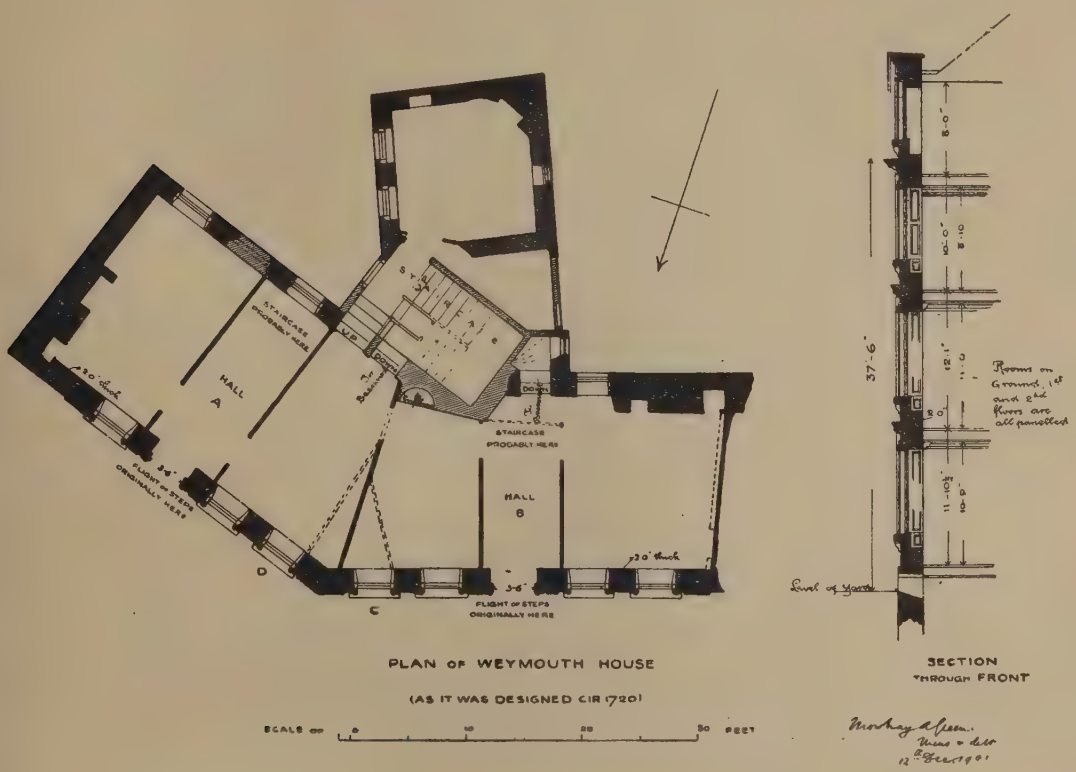
Weymouth House.

* Wood's "Description of Bath," Vol. I., p. 231.

PLATE XI.

WEYMOUTH HOUSE.

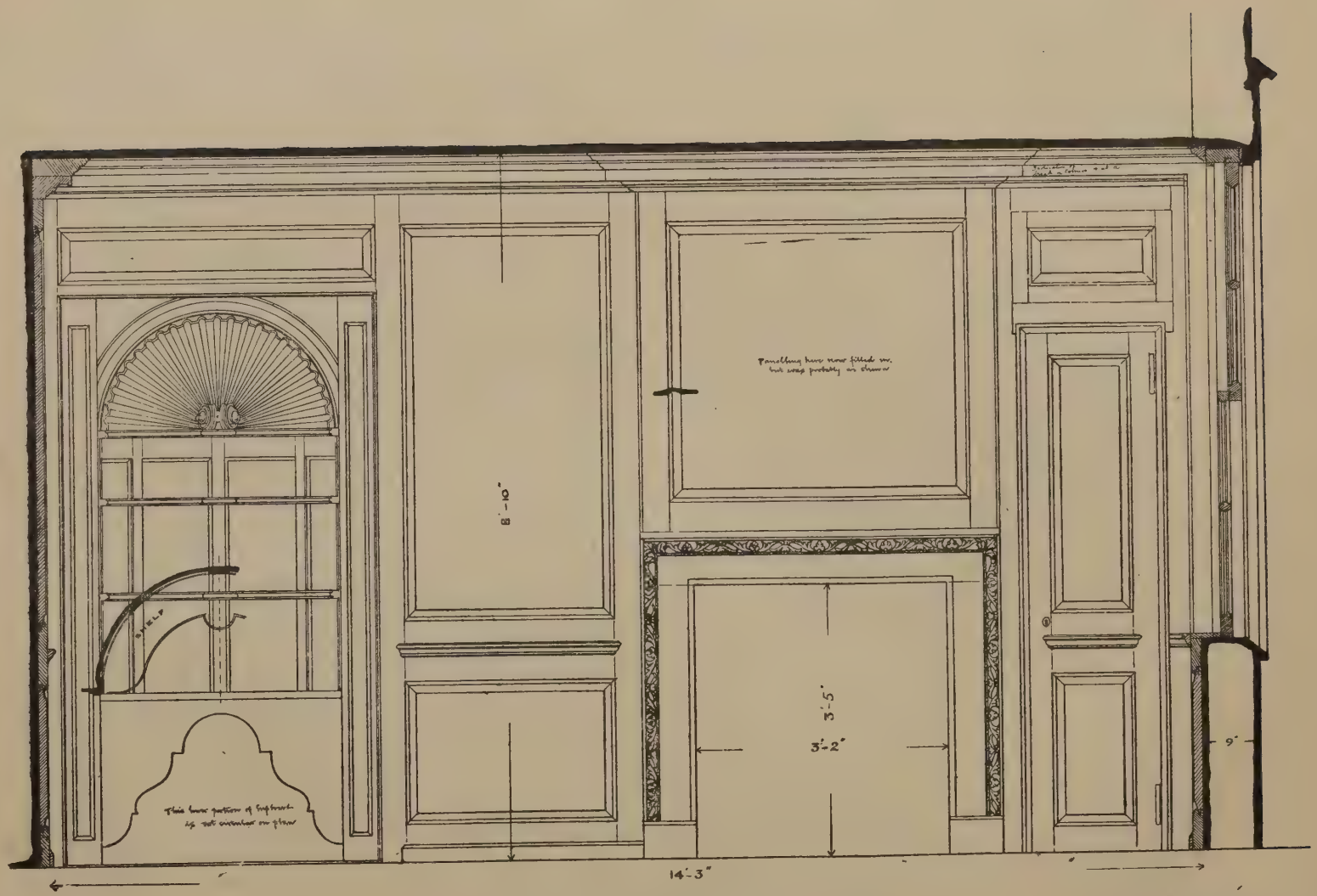
being no indication of the separate staircases, I have shown the large one which afterwards took their place. A and B were halls; probably the staircases ascended from near the back of these, as each of the south walls shows a window which would correspond in height with the first half-landing. Thus there would be a hall with a room on either side in each house. The rooms are divided by thin panelled partitions of wood. It is certain that the alterations to the form of the present plan, thereby making it into



PLAN OF WEYMOUTH HOUSE
(AS IT WAS DESIGNED CIR 1720)

SECTION THROUGH FRONT

a single house, took place at a very early period, as may be judged, not only from the character of the work, but also from the original back wall of the west wing having apparently been reconstructed to admit of the erection of the staircase. This alteration did much to spoil the character of the plan. There is a certain stateliness, however, about the interior, which must once have been panelled throughout on a large scale; but the rooms are too lofty



PANELLING IN DINING ROOM, ST JAMES'S STREET, SOUTH.

Scale of 0 1 2 3 4 Feet

for their size, and the doorways excessively so, being 3 feet wide and 7 feet 9 inches high. The thick wall at the side of the staircase was occupied, on three floors, by a shell-head cupboard, but only one remains intact. The room on the extreme left appears to have had only one window in the front. The masses of masonry in this wing were probably added in 1816, when the house was altered as noticed below, and when nearly the whole of this wing, excepting the ground storey, was removed. Externally the house is somewhat gloomy, owing to the large and rather coarse detail employed. The same curious jointing is to be observed as in Nassau House.

The house was originally the property of the Thynne family, indeed their town house, but was only occupied sometime in the last century by Viscount Weymouth. There was, until lately, a communication with the adjoining house in St. James's Street, and it is possible that the latter was once used as the domestic department, though the great arched kitchen fireplace (now blocked up) is still to be found in the right wing of the basement of Weymouth House. A drawing of one side of a room in the house just mentioned will show the usual treatment of such detail. The remains of the old entrance gateway of Weymouth House are at the bottom of the Abbey Green, at some distance from the house, and it is likely that the drive ran straight up to the house and out into St. James's Street, and that the grounds did not include the site now occupied by the houses on the west, which seem to have shut out the view of a portion of the front from an early period. The extensive garden lay to the east.

At some period between the years 1789 and 1793 Weymouth House became the General Post Office, and continued to be so used for some years. In 1816 the circular building, lately taken down and known as the Weymouth House Schools, was erected partly over one wing of the house. These schools were designed by John Lowder, and were of ingenious construction. Within the last few years the house and ground adjoining have been sold on generous

terms by the Marquis of Bath to the Trustees of the Weymouth House Schools.

St. James's Street, South.

At the back of St. James's Church is a house which seems to have been copied from Weymouth House, and which must therefore have been built a little later, a point borne out by the difference of the window mouldings. The consoles which sustain the overhanging stone pent over the doorway are here carved into griffins. The interior is panelled as in Weymouth House, and the wide hall and staircase are worthy of notice. On the whole the preservation of the house is, for its age (now about 180 years), as perfect as any in Bath.

Simplicity of design, accompanied by good proportion, characterises a house just beyond the last, viz., No. 5, St. James's Street, South. If we restore in thought the keystones and dressings of the two lower windows, an analysis of the house will show that the whole design is made up of only four elements:—the windows, all of which are alike; a crowning cornice, not only making a strong line of shadow, but serving to unite the whole together; a doorway without enrichment, and protected simply by a slab of stone on two corbels; and a high pitched gable, suggestive of a former period.

Two shell door heads may be seen in Abbey Gate Street near here. The under portion of each is carved out of two stones, but the coping is of several pieces. Together with the house just mentioned they serve to remind us of two others in Trim Street, both of which were probably built in 1724, the date on one of them, and where also there is a shell head of similar design.

Westgate Street.

On the southern side of the main thoroughfare, leading westwards from the centre of the city are still to be found portions of some of the oldest and, at one time, the largest dwellings in the city. Of such is No. 19, Westgate Street; in the gable at the back is a mullioned window, and there are several more below, but the mullions have here been cut away to make room for the sash windows of a later period. The front of this house was rebuilt about 1720,

PLATE XII.

HOUSE IN ST. JAMES'S STREET, SOUTH.

PLATE XIII.

ST. JAMES'S STREET, SOUTH.

PLATE XIV.

DOOR HEADS, ABBEY GATE STREET.

PLATE XV.

HOUSE IN WESTGATE STREET.

PLATE XVI.

THE GRAPES INN, WESTGATE STREET.

and is divided into four storeys by cornices, which increase in magnitude at the several heights. The centre is marked by window spaces of greater width than the rest, and the third storey is enriched with three broken pediments, a more refined example of which we have seen in Green Street. The doorway on the street level has been altered and reduced in width, as shown by the widening of the passage towards the back of the building. There is the space for a fine staircase, but all is gone, and nothing else exists worthy of note in the interior.

Near here, on the same side, stands No. 14, "The Grapes Inn," which shows a richer example of the period. In addition to the east end of the house adjoining the passage, to which Mr. Peach calls attention in his "Historic Houses" (vol. I, p. 38), there is more of the older work left within. A fine ribbed Jacobean ceiling adorns the Drawing Room. It is set out with three main centre-pieces, in which a double-headed eagle and a leopard's head, between Tudor roses, are spaced alternately. There is a tradition that these escutcheons belong to Charles Granville, second Earl of Bath, and eldest son of Sir Bevil Granville; Charles was created Count of the Roman Empire by the Emperor Leopold, for his services as a volunteer in the wars of Hungary. He served in the army that defeated the Turks before Vienna in 1683, and in the same year was at the taking of Gran. On this account he was allowed to "bear his paternal coat on the breast of the Roman Eagle." The heavy dado panelling and the bold architrave and door mouldings in this room—all that is left of the work that once lined the walls—belongs to the time, about 1720, when the front was rebuilt. In the passage on the floor over may be found some panelling of a period consistent with that of the ceiling. The façade of this four-storied house, wide as it is, is yet treated simply, and the enrichment of the centre merely answers the purpose of giving focus to the design; the three-quarter columns here are seen to great advantage. The Doric Order was probably used on the ground floor.

St. John's Court and Beau Nash's Houses.

While Dr. Bettinson's work was going on at the south-east of the city, Thomas Greenway, the designer of the Cold Bath, and after whom Greenway Lane is named, started some buildings at the north-west corner, on a piece of ground called the Town Mixen (or rubbish heap), which lay to the west of the Timber Green, or Saw Close. These houses, of which there were four, he called St. John's Court, probably from the fact that the ground belonged to St. John's Hospital. The first house to be built was that which was afterwards occupied in part by Beau Nash. Wood says that it was the richest sample of building till then executed in the city. Elsewhere in his book,* in mentioning this building, he makes the following cogent remarks on the working of Bath stone:—"My speaking of this House leads me to explain the Defects in the Management of the Masons' Trade at *Bath*. Our Free-stone is beyond dispute a most excellent Building Material, as being Durable, Beautiful, and Cheap: It has been generally worked in the Quarries upon the Hills round about the City, by Men who stile themselves Free Masons, *i.e.* Masons, whose Province it is to work Free Stone, and from thence carried, ready wrought, to the several Places, where it was to be used in Building; by which Means the sharp Edges and Corners of the Stones are generally broke. In this Condition the Free Stone Work is usually set up by other Men, who call themselves Rough Masons, *i.e.* Masons whose Province it is to work the Refuse of the Free Stone, or the common Wall Stones: And thus by dividing the Masons' Trade into two Branches, the Works in *Bath* lose that Neatness in the Joints between the Stones, and that Sharpness in the Edges of the Mouldings, which they ought to have; and which People, accustomed to good Work in other Places, first look for here."

Wood's remarks on Bath stone.

There is a great deal to be said in favour of Wood's view of the matter, but, of course, in his day it was impossible, on account of the rough means of transit, to exercise such care in the use of

* "Description of Bath," Vol. II., p. 338.

PLATE XVII.

BEAU NASH'S HOUSE, ST. JOHN'S COURT.

(Now the Theatre.)

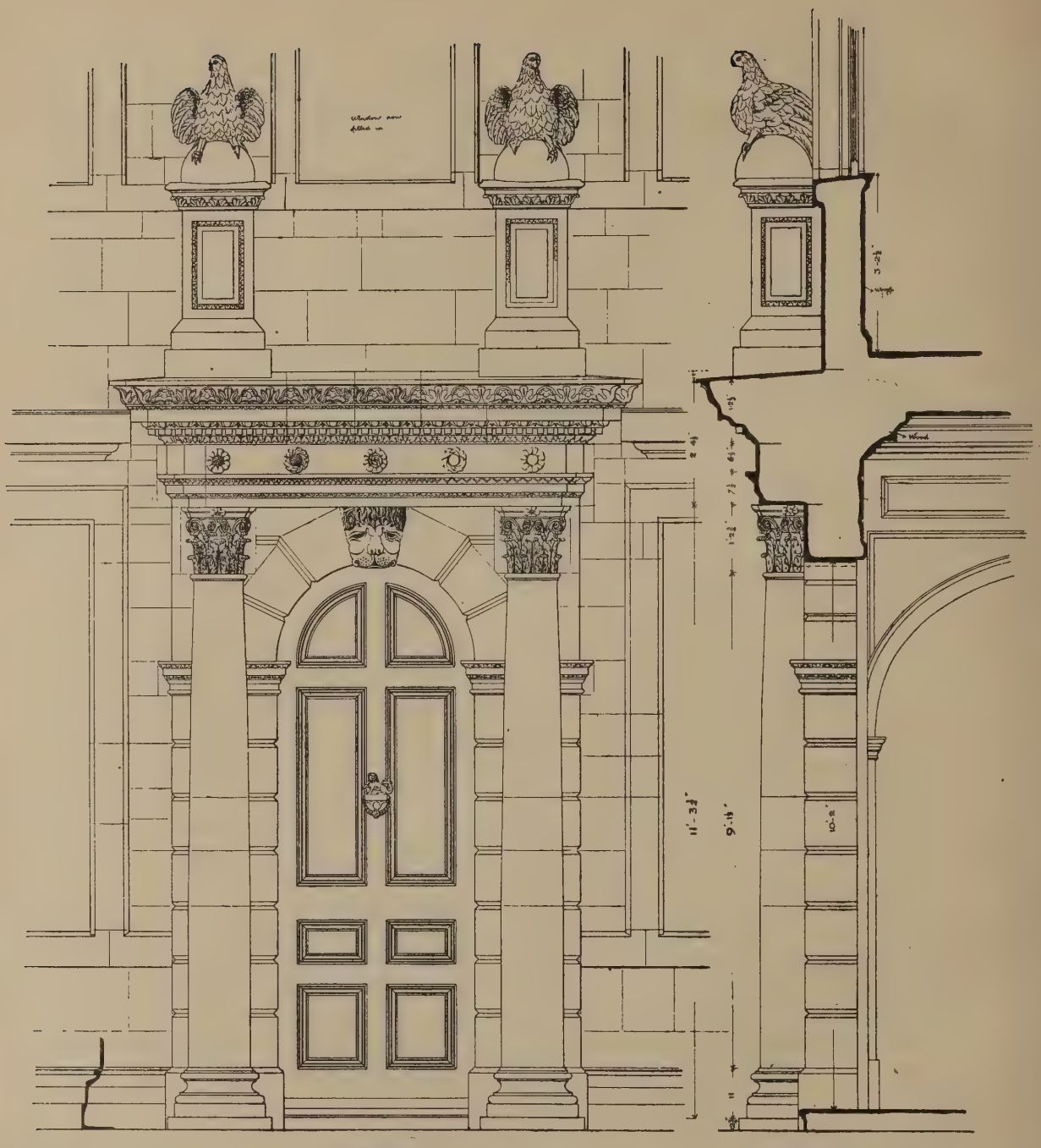
PLATE XVIII.

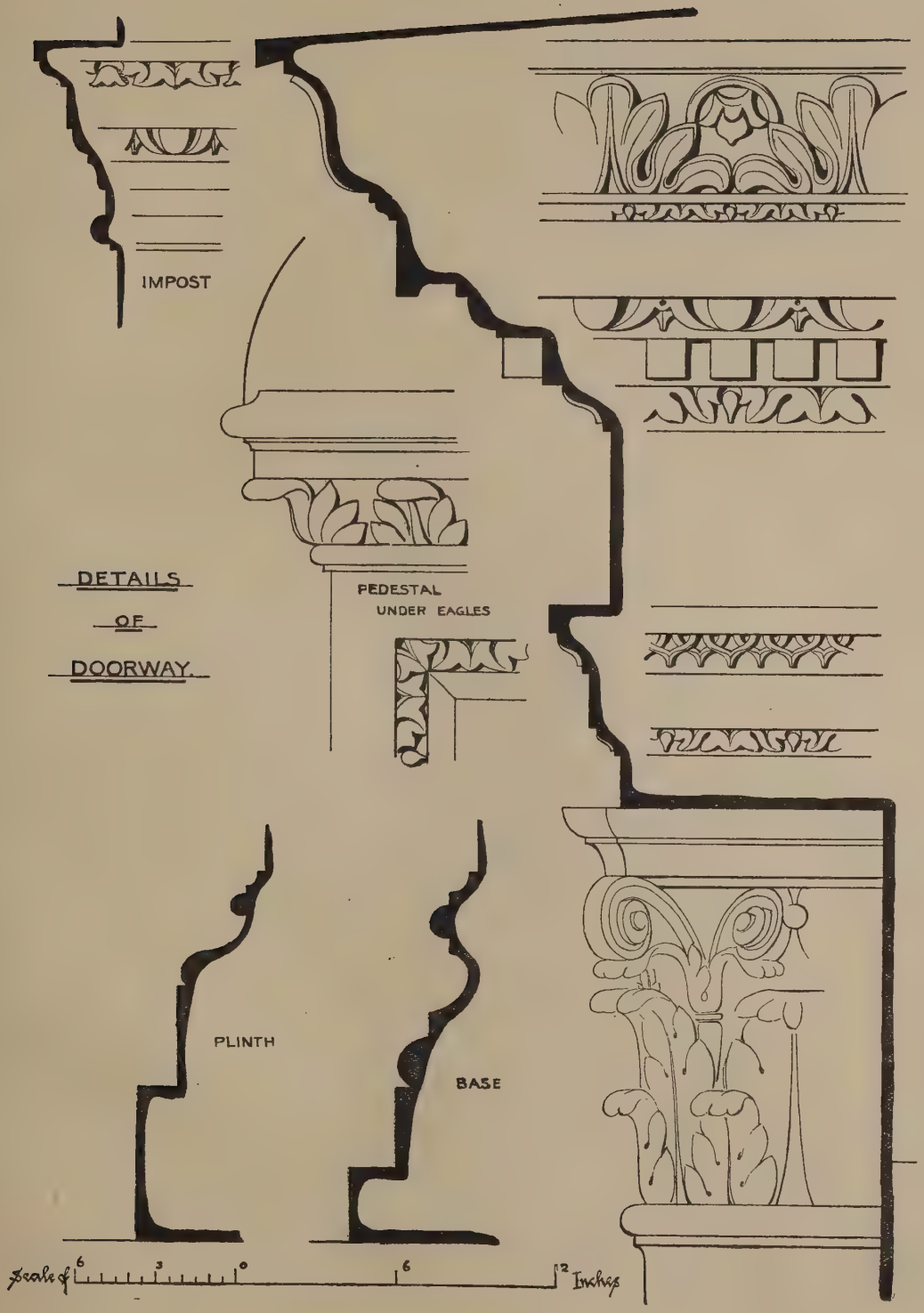
BEAU NASH'S HOUSE—DETAIL OF FRONT.

the stone as at the present time. In addition to this he had been accustomed to work executed in hard Yorkshire stone, which would preserve the sharpness to a much greater degree. It is also curious to note that the masonry of this particular house is in a worse condition than any in the city, and it is probable, therefore, that the stone used in it was of a soft, inferior kind, which could not withstand the rough handling of those days, and whose defects on that account Wood at once noticed. Yet the house is a really fine specimen of an old Bath mansion, even if there be too much moulded work about it, and it gains much from having two clear fronts exposed to view. The entablature over the first floor windows is treated freely, being broken up to the bed mould of the cornice over every opening as well as at the quoins, though the effect of this has been to detract from a certain dignity which the design otherwise shows. The highly enriched cornice is surmounted by an attic, but the only remains of the parapet over are the three dies at the angles. This may have been solid, with long panels over the windows and short ones between, or open, with balusters over the windows. The house is now used as a portion of the Theatre, "The Garrick's Head" occupying part of the lower floor. The original bust of Garrick, now in the Pump Room, and executed by an unknown artist, stood over the side entrance door until 1829, and in 1831 the present one, carved by Gahagan, took its place. The egg and tongue enrichment here is worthy of notice as being of a Greek, rather than of a Roman, type.

Beau Nash's Life.

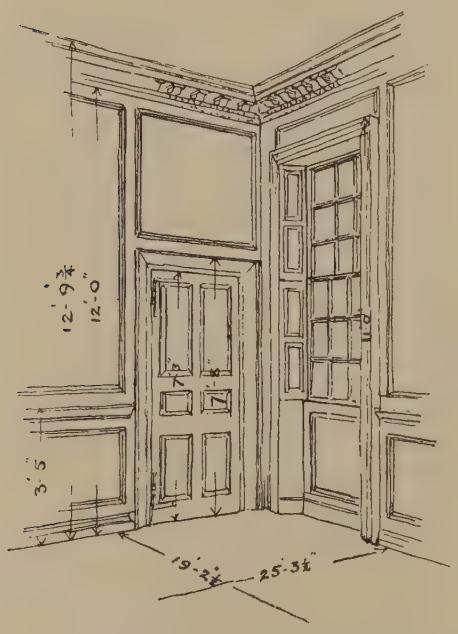
A few words respecting Richard Nash, who was born in Swansea, in 1674. In a MS. note he says that his father was a Welsh gentleman, and his mother was a niece to Col. Poyer. His education was carried on at Carmarthen School, and afterwards at Oxford, whither he went at the age of 16. After choosing the law, the army, and again the law, he entered the Middle Temple, where he distinguished himself by the manner in which he carried out the entertainment given to King William III. on his accession. In 1704


ELEVATION
SECTION
PLAN
DOORWAY, BEAU NASH'S HOUSE
ST. JOHN'S COURT, BATH
SCALE OF FEET



DETAILS
OF
DOORWAY.

he came to Bath, and, on the death of Captain Webster shortly afterwards, he was appointed Master of the Ceremonies, a position which he held until near the close of his life; his latter days were darkened with poverty, and he was forsaken by his old friends. During this time, and until his death in 1761, the Corporation allowed him a pension. Of a naturally kind disposition, Nash freely sympathised with the poor, and in the scheme for the Mineral Water Hospital he took the greatest interest, and helped to collect money for it. During his lifetime a great revolution had been effected in the manners of Bath society. Ruling with a high hand in the realm of fashion, he yet exhibited no petty tyranny, and his fixed code of laws relating to order, propriety, and etiquette were necessary, and were cheerfully obeyed. His character and influence combined with the energy of Wood, the architect, had been a great factor in the revivifying of the city.



For at least twelve years before his death Nash had removed to another house just north of the last, the principal ornament of which is the entrance door, a good Corinthian composition, with two eagles on pedestals surmounting the cornice. On the first storey is a fine room, 25 feet by 19 feet, and 12 feet 9 inches high. It is panelled throughout in painted deal, and has an enriched wood cornice in excellent preservation. The fireplace has been altered, but the style of the older one may be judged from that which remains, as designed, in the small room adjoining.

Old Blue Coat School.

In October, 1721, the old Charity, or Blue Coat School, founded

PLATE XIX.

DOORWAY OF HOUSE IN WHICH BEAU NASH DIED.

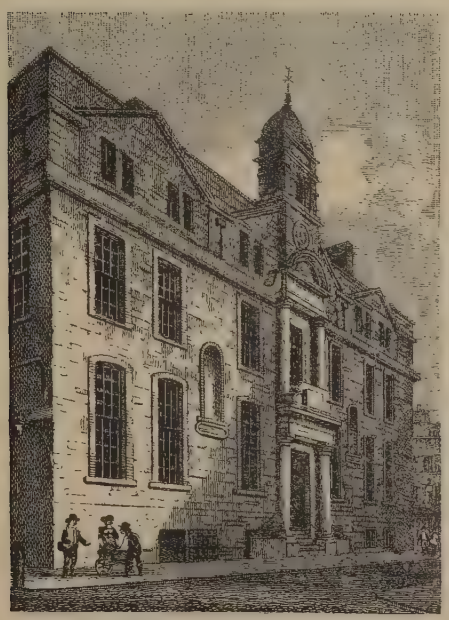
PLATE XX.

DETAIL OF DOORWAY, BEAU NASH'S HOUSE.

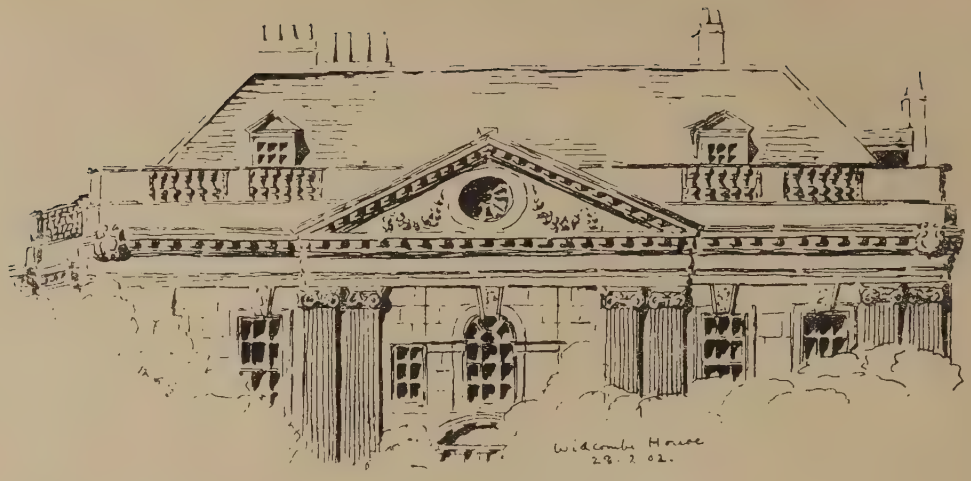
PLATE XXI.

ROOM IN BEAU NASH'S HOUSE.

by Robert Nelson in 1712, was erected on the other side of the Saw Close, from the designs of William Killigrew. It was a three-storied building, with the central portion enriched with the orders, and formed into a tower at the top, with a dragon vane upon it. On either side of the centre was a niche for a statue. In 1860 the present School took its place.



THE OLD BLUECOAT SCHOOL.



CHAPTER III.

WOOD'S SCHEME FOR THE IMPROVEMENT OF THE CITY—HIS RÔLE AS ARCHITECT AND MASTER BUILDER—HIS FINAL SETTLEMENT IN BATH—HIS DIFFICULTIES AS TO SITES AND HIS EARLY DESIGNS—HOSPITAL OF ST. JOHN THE BAPTIST—CHAPELS OF ST. JOHN AND ST. MICHAEL—CHANDOS BUILDINGS—WIDCOMBE HOUSE—THE GARDEN HOUSE AND DOVECOT—RALPH ALLEN'S HOUSE IN LILLIPUT ALLEY—TERRACE WALK.

John Wood's early building schemes.

IN 1720 an Act had been obtained for Bath relative to lighting, cleansing, and other purposes; also to make the former Act more effectual; and "in 1724," says Wood, "a subscription was opened by Mr. John Hobbs, a deal merchant of Bristol, for carrying the navigation of the river into execution, so that when I found the work was likely to go on, I began to turn my thoughts towards the improvement of the city by building; and for this purpose I procured a plan of the town, which was sent me into Yorkshire in the summer of the year 1725, where I, at my leisure hours, formed one design for the ground at the north-west corner of the city, and another for the land on the north-east side of the town and river." This latter was afterwards laid out by Thomas Baldwin, and is now known as the Bathwick estate.

It is necessary to mention here that little is known of the early life of John Wood, the architect. He was born about 1704, and it is probable that he was introduced to Bath through the influence

of Ralph Allen, who may have met him while in Yorkshire, of which county Wood was almost certainly a native, and thither, as we have seen, a plan of the city was sent him. He was thus at this time but one-and-twenty years of age. While in Yorkshire he seems to have been employed as a surveyor of roads, but his early education must have been received in the Renaissance school of architecture.

"After my return to London," he continues, "I imparted my first design to Mr. Gay, an eminent surgeon in Hatton Garden, and proprietor of the land, and our first conference was upon the last day of December, 1725. The 31st of March following I communicated my second design to the Earl of Essex, to whom the land on which it was proposed to be executed then belonged; and in each design I proposed to make a grand place of assembly, to be called the Royal Forum of Bath; another place, no less magnificent, for the exhibition of sports, to be called the Grand Circus; and a third place, of equal state with either of the former, for the practice of medicinal exercises, to be called the Imperial Gymnasium of the City." In May, 1726, during the consideration of the drawings, a great fire broke out in the thatched houses in Horse (or Southgate) Street, and the larger houses that took their place were the last built before 1727. The name Horse Street is derived from a bath which was used for horses, and was situated on the east side of the street, just below St. James's Church.

During the summer Wood had to go into Yorkshire twice upon business, and therefore his schemes were in abeyance for a time, but in November of the same year he fixed his preliminary articles with Mr. Gay, who then empowered him to engage with anyone that he could bring into the scheme for the building of a street 1025 feet long north to south, by 50 feet east to west, for a way to the grand part of the design; this was Berton, or Barton Street, and Wood having now two other schemes on hand, and finding it necessary to have good

workmen; determined to become his own contractor. The first scheme was the building of a court of houses for his Grace James, Duke of Chandos, and the second was a canal between Bath and Bristol. For the canal he obtained men that had been on the Chelsea Waterworks; and he says "that until that time the real use of the spade was unknown in and about the city." "I likewise," he says, "provided masons in Yorkshire, carpenters, joiners and plasterers in London and other places, and from time to time sent such as were necessary down to Bath to carry on the building that I had undertaken; and it was then, and not till then, that the lever, the pulley, and the windlass were introduced among the artificers in the upper part of Somersetshire, before which time the masons made use of no other method to hoist up their heavy stones than that of dragging them up with small ropes against the side of a ladder." In regard to this statement, however, it is only right to mention that in taking down Nassau House Major Davis found lewis holes in the stones, which seems at least to point to the use of the pulley and windlass.

Dame Lindsey's Assembly Room.

While he was concerned in the preparation for the works above-mentioned, Mr. Thayer also employed him to make a plan for building on the Old Bowling Green and the Abbey Orchard, and particularly to design an Assembly House for Dame Lindsey, which could be turned to other uses at little expense. Mr. Thayer also instructed Wood to find a site for the building of a General Hospital, to make the plans, and to get the work put in hand as soon as possible. As his engagements in London were coming to a close in the spring of 1727, he left the metropolis, followed his workmen to Bath, and at once set to work upon the design for Dame Lindsey. While engaged upon this work King George I. died, and Mr. Gay being unwilling to go on with his project, he altered his design for the buildings on the Barton Street site, and made a plan for the rebuilding of the

PLATE XXII.

ST. JOHN'S HOSPITAL, WEST SIDE, AND CHAPEL COURT HOUSE.

City previous to the extension of it. The Corporation, however, making light of Wood's schemes, he was left with a free hand, and giving up his agency for Mr. Gay, he contracted with him for land for the building of Queen Square, so named in honour of Queen Caroline. John Street took the place of Barton Street, and Barton Street, being moved 150 feet westward, became what is now the east side of Queen Square and part of Gay Street, as well as the part to the south still called Barton Street.

Proposals for a General Hospital.

In consequence of Mr. Thayer's instructions regarding the General Hospital, Wood, on coming to the city, made a survey of the Baths with the intention of building a new bath for the Hospital and of placing it, together with that building, on the east corner of the Ambury. This hospital scheme lay in abeyance, however, for the time, and the several designs which during the next 21 years he made for the improvement of the Baths were never carried out.

St. John's Hospital.

The Hospital of St. John the Baptist, or the Blue Alms, upon which Wood was now engaged, was founded, according to tradition, in 1174 by Bishop Reginald Fitz Joscelin, fourth Bishop of Bath and Wells, and son of Bishop Bohun of Salisbury, although Reginald's work had been to a large extent made ready for him by his predecessor Bishop Robert. The Hospital was intended for the reception of six poor brethren and six poor sisters under the care of both a Master and a Chaplain at first, and afterwards under the care of a Master who was also the Chaplain. In Queen Elizabeth's reign it was rebuilt with money raised by a brief dated 1573, and consisted of a one-storied building, 90 feet long by 26 feet 6 inches deep, with a colonnade 6 feet broad before the west front; but to increase the revenues many rooms had been erected upon it at a later date. These were bought by the Duke of Chandos, together with other property near, and the whole was pulled down in 1727. A new Hospital had been planned, probably by Killigrew, and most of it set out before Wood's arrival in Bath, but he continued it on the

same outlines, and the rooms over were his first work in the city. The three middle openings, of which there are now eight in all, were intended to have been set forward so as to form a projection up through the building, but this was never executed. It is, however, a fine piece of work, and is most interesting as that of an architect only twenty-three years of age; it also bears a close resemblance to work carried out by him at a much later date. The house on the left, called Chapel Court House, was occupied by Horace Walpole in 1765. This house, unlike the Hospital, retains the original window mouldings and sashes. The large doorway is in the recessed angle, and a portion of the great staircase remains in the hall within. In a room over is a good fireplace of the period.

St. John's Chapel.

The Chapel of the Hospital, known as St. John's Chapel, occupies the wing on the south, and had been rebuilt by William Killigrew under the award of Sir John Trevor, Master of the Rolls. This award was dated the 13th February, 1716-1717, and it stipulated that the sum of £540 should include not only the rebuilding of the Chapel but the repairs of the lodgings occupied by the poor inmates. Egan, in his "Walks through Bath," published in 1819, gives the date of the rebuilding as 1723. The Chapel has since been restored, when some of the earlier work of the Gothic period was found.

St. Michael *intra muros.*

To the north of the Hospital stood the Church of St. Michael *intra muros*, which was annexed to the Mastership of the Hospital, but which had so far fallen from its proper use that at the time above-mentioned, 1716, it was used as a house. The award did not alter this arrangement, but directed only that, at the death of the tenant, the Master should either use it himself as a dwelling-house, "or let it from year to year as he thought fit," but not allow it to be used as a public-house or anything of the kind, as it had been formerly.* This Church, or Chapel as it is

* Report of the Commissioners for Inquiry concerning Charities, July 8, 1820.

PLATE XXIII.

FIREPLACE IN CHAPEL COURT HOUSE.

PLATE XXIV.

CHANDOS BUILDINGS.

PLATE XXV.

STAIRCASE, NASSAU HOUSE.

PLATE XXV.

STAIRCASE, CHANDOS HOUSE.

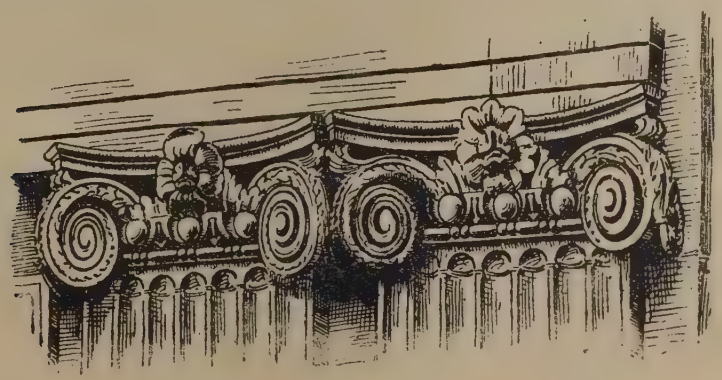
sometimes called, is shown on Speed's (see page 2) and some other early maps. In Wood's plan (1735), and those of later date, it is called "St. Michael's Chapel, now a House for the Master of St. John's Hospital." By 1771 its identity seems to have been lost; perhaps the present houses called St. Michael's Place occupy the site.

Chandos Buildings.

North-west of this court lie Chandos Buildings, the house on the south side of which was rebuilt by Wood in 1727 for the Duke of Chandos. Lord Brook, who had been greatly benefited by the Bath waters, had lived in an earlier house on the same site. The staircase leads to a hall on the first floor. Chandos Buildings form a large three-sided court, though somewhat incomplete, and, as the garden in front of the houses could not be bought, it was not possible to make a square as Wood desired. The façade, though simple, is finished by a fine entablature with a pillowed frieze, and the crowning ornament is thus emphasized by the plainness of the lower parts.

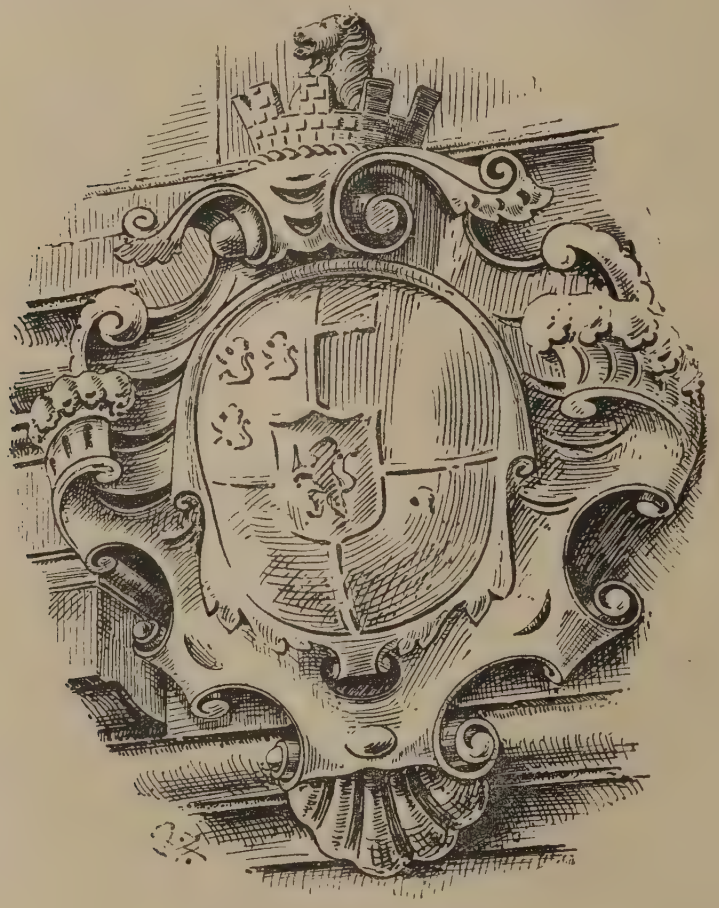
Widcombe House.

Leaving the buildings in the city for a while, we must here notice Widcombe House, which lies at the further end of Widcombe village, and near the foot of the hill upon which Prior Park stands. It was built for Philip Bennet, the younger, in 1727. By his father's marriage, in 1702, with the daughter of Scarborough Chapman, the previous owner of Widcombe House, the family had



Capitals to angled pilasters
WIDCOMBE·HOUSE·BATH·
27.9.01

come into possession of the property, and the younger Bennet represented Bath from 1742-47. An interesting reference to the house in respect of its date exists in the indenture made in 1730 between Philip Bennet and Ralph Allen, where it is called a "New Mansion."* Wood† mentions the fact of the house being in the occupation of Lord Anne Hamilton about the year 1749, but he says nothing else about it except that it was a more considerable seat than the other villas around. It is not known who was employed by Philip Bennet to design the house, though the Thomas Greenway mentioned in the former chapter may have



ESCUTCHEON—WIDCOMBE HOUSE.

* Quoted in full in R. E. Peach's "Life and Times of Ralph Allen," pp. 78-81.

† Wood's "Description of Bath," second edition, Vol. I., p. 96.

PLATE XXVI.

WIDCOMBE HOUSE, SOUTH FRONT.

PLATE XXVII.

STAIRCASE, WIDCOMBE HOUSE.

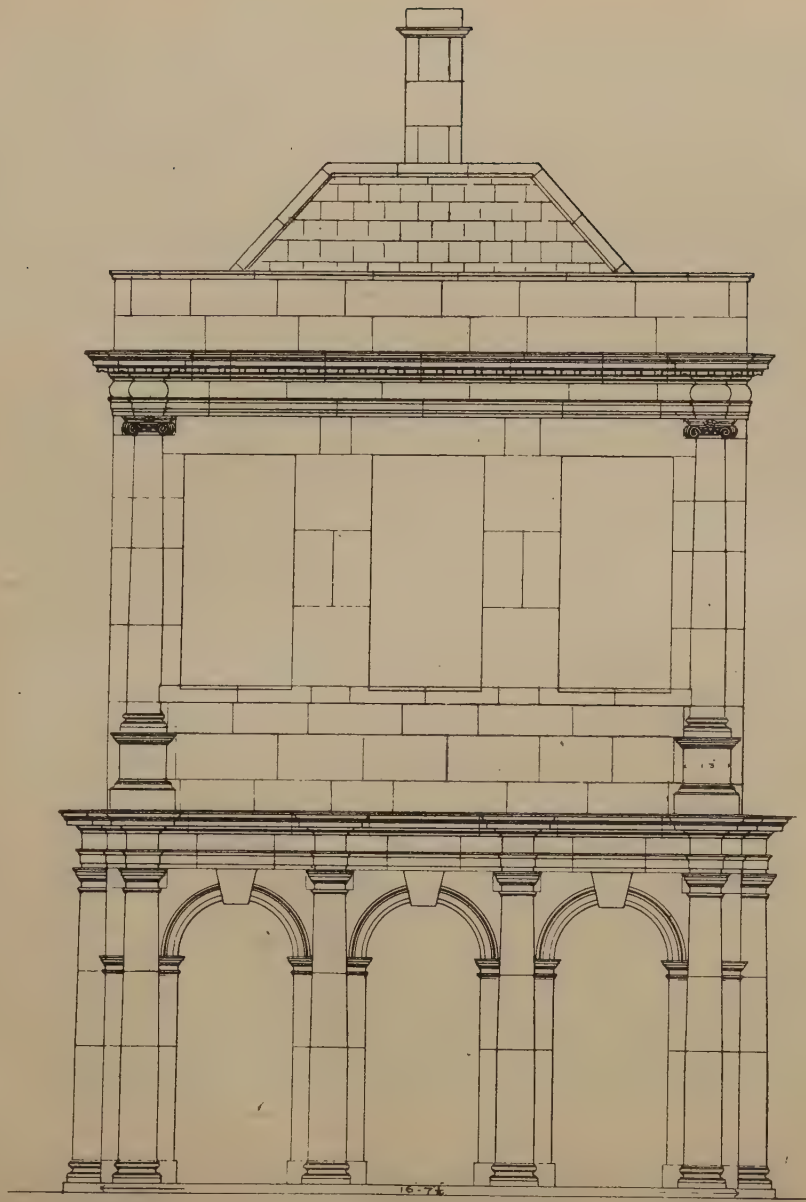
PLATE XXVIII.

UPPER PART OF STAIRCASE, WIDCOMBE HOUSE.

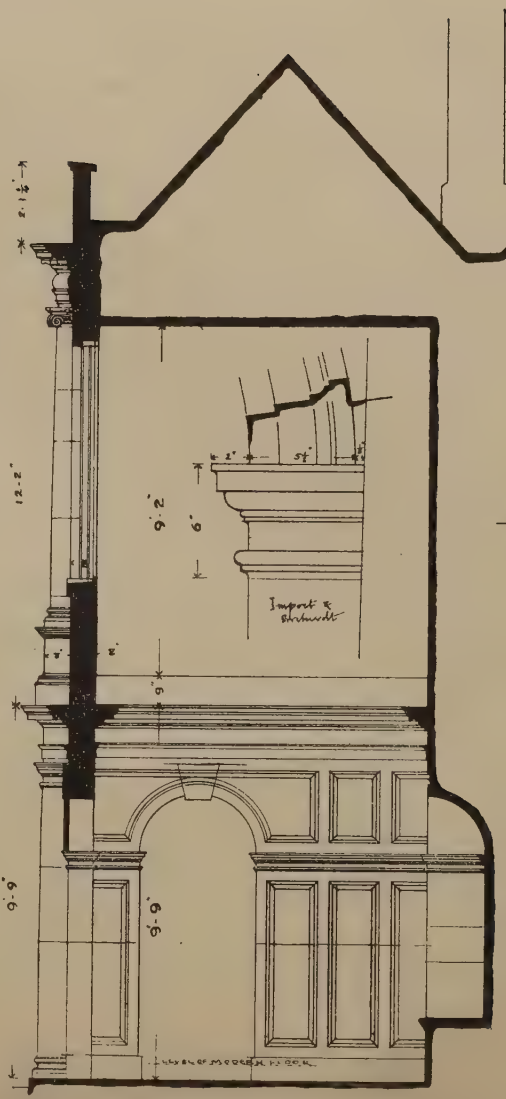
executed the work, which is remarkably preserved to this day. The treatment of the façade consists of an Ionic order running up through two stories, but set on a rather low basement. The capitals of the order have foliated volutes. Coupled pilasters flank the slightly projecting central portion, and also the angles of the south and west fronts; above which in the cornice are two escutcheons bearing arms which are supposed to be those of the Bennet family, and their crest—a lion issuant out of a mural crown—appears also on the two gate pillars. The bay on the west side was an addition in the middle of the nineteenth century. The south or main front has a pedimented entrance porch, supported by detached Doric columns, and a triangular pediment crowns the centre of the building. The detail of the order is, however, rather too large in scale. The architecture is happily connected with the garden by the treatment of the plinth moulding under the pilasters, which ramps down as it leaves the building and becomes the coping of the balustrade. The interior shows a panelled hall with a flat wooden arch thrown across it, and a wide staircase, with twisted balusters, rising in groups of threes, upon an open carved string. At the top of the staircase the pilasters and arches are also carried out in wood, which, however, makes them appear wiry and poor.

Garden House.

A beautiful little building, which was once a garden house, remains in the great garden on the other side of the road. It is carried out with a simplicity and fineness of detail which is striking in its contrast with the house we have just examined. The lower storey consists of three arches which were once open to the ground, but are now filled in with windows; on either side of the arches are engaged Doric columns, over each of which the entablature is broken. The upper storey has merely an Ionic column at each side of the façade, with a broken entablature over. Within, three recessed alcoves answer to the three arches, and the whole is built in panelled and moulded stonework, even as far as the top of the

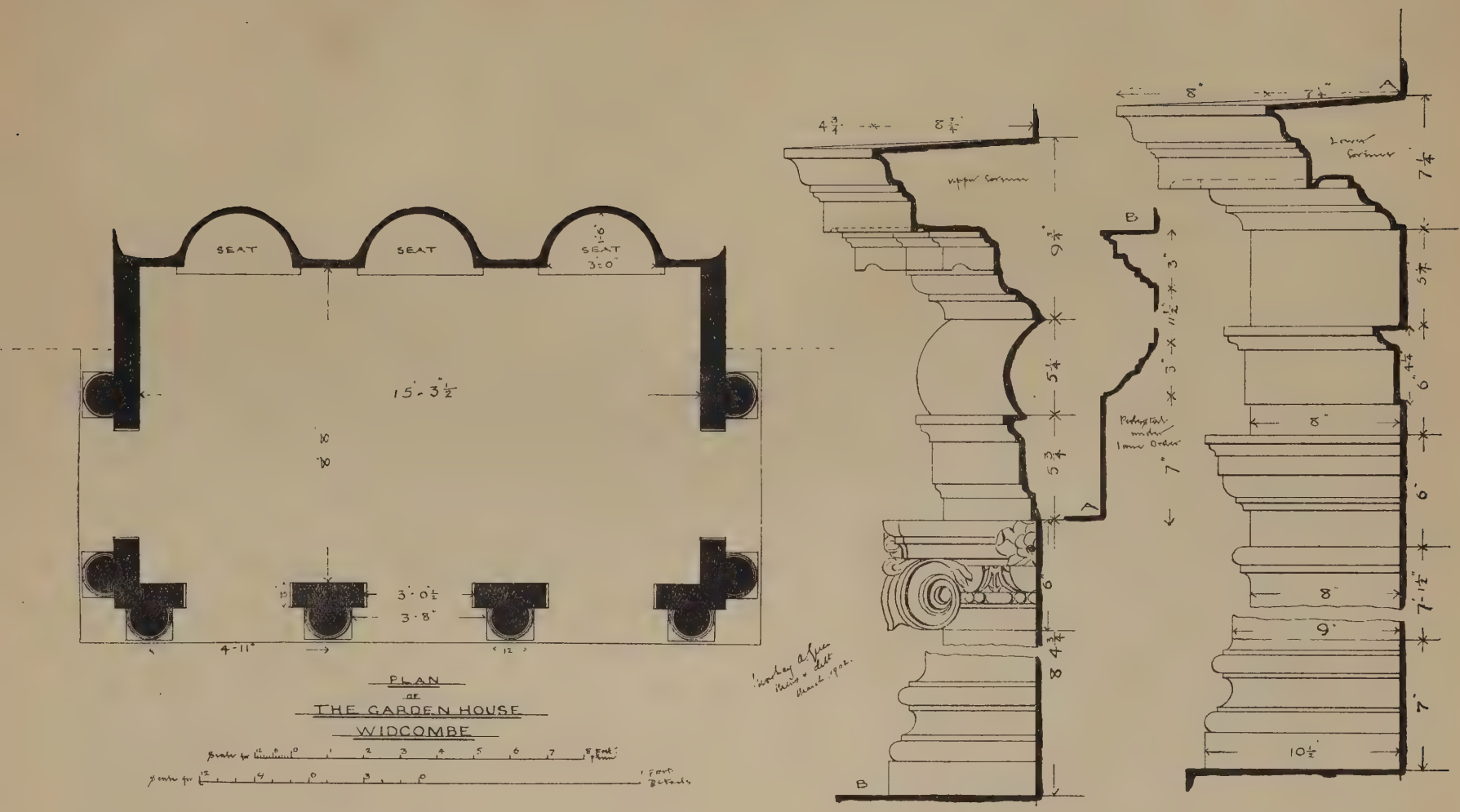


SOUTH ELEVATION



SECTION THROUGH FRONT

THE
GARDEN HOUSE
WIDCOMBE


SEAT
SEAT
SEAT
3:0"
15-3½
3-0½
3-8"
4-11"
12
PLAN
OF
THE GARDEN HOUSE
WIDCOMBE
Scale for Elevation
8 Feet
Scale for Details
1 Foot
Upper Cornice
Lower Cornice
Pedestal
Ionic Order
B
B
4¾
8¾
8
7¼
9¾
5¼
5¾
6
8¾
7
3
3
11½
3
7
7¼
5¼
6
6
8
8
7-1½"
9
7
10½

cornice. The mouldings and the face of the interior masonry have never been entirely cleaned down.

This building may have been erected soon after Widcombe House, but could scarcely have been by the same hand. Its delicate detail bears a certain resemblance to the Palladian Bridge* in Prior Park, which was probably erected between 1750 and 1760. If, therefore, it was by the same architect, it must be much later than the house. In any case it is not at all likely that Wood designed it, since he does not mention it in his work published in 1749, nor did he ever use an entablature broken round the columns. On the whole, an earlier date would be more suitable to the style. Since its erection the churchyard has been extended and the present wall built, enclosing a considerable portion of the house.

Dove-cote.

Near the stables, which adjoin the garden, there is a dove-cote with a stone cupola. At the top of the walls the structure is tied together by two beams halved at the centre; from here the roof rises, and at a height of a few feet the cupola is built on the top of the timber framing—an extraordinary method of construction which has existed up to the present, though not without some signs of weakness.

Design for E. side of Orange Grove.

To return to Wood's work. An improvement which was proposed by him for the east side of the Orange Grove, and for which he made a design in 1727, is worthy of notice, though it was never executed. He says:—"The city wall was to have served for that of an area before the houses; and upon that wall I intended a row of columns, which were to support the chamber floor of the superstructure, as well as the front wall of the principal and half storey in that part of the building: this wall was to have been adorned with a second order; all the apertures were to have been dressed in the richest manner, and the whole was to have been crowned with a balustrade." It will be remembered that for a certain distance Lot Lane ran outside the city wall, and occupied the space thus proposed for the area.

* Copied from that at Wilton.

PLATE XXIX.

GARDEN HOUSE, WIDCOMBE.

PLATE XXIX.

DOVE-COTE, WIDCOMBE.

PLATE XXX.

INTERIOR OF GARDEN HOUSE, WIDCOMBE.

PLATE XXXI.

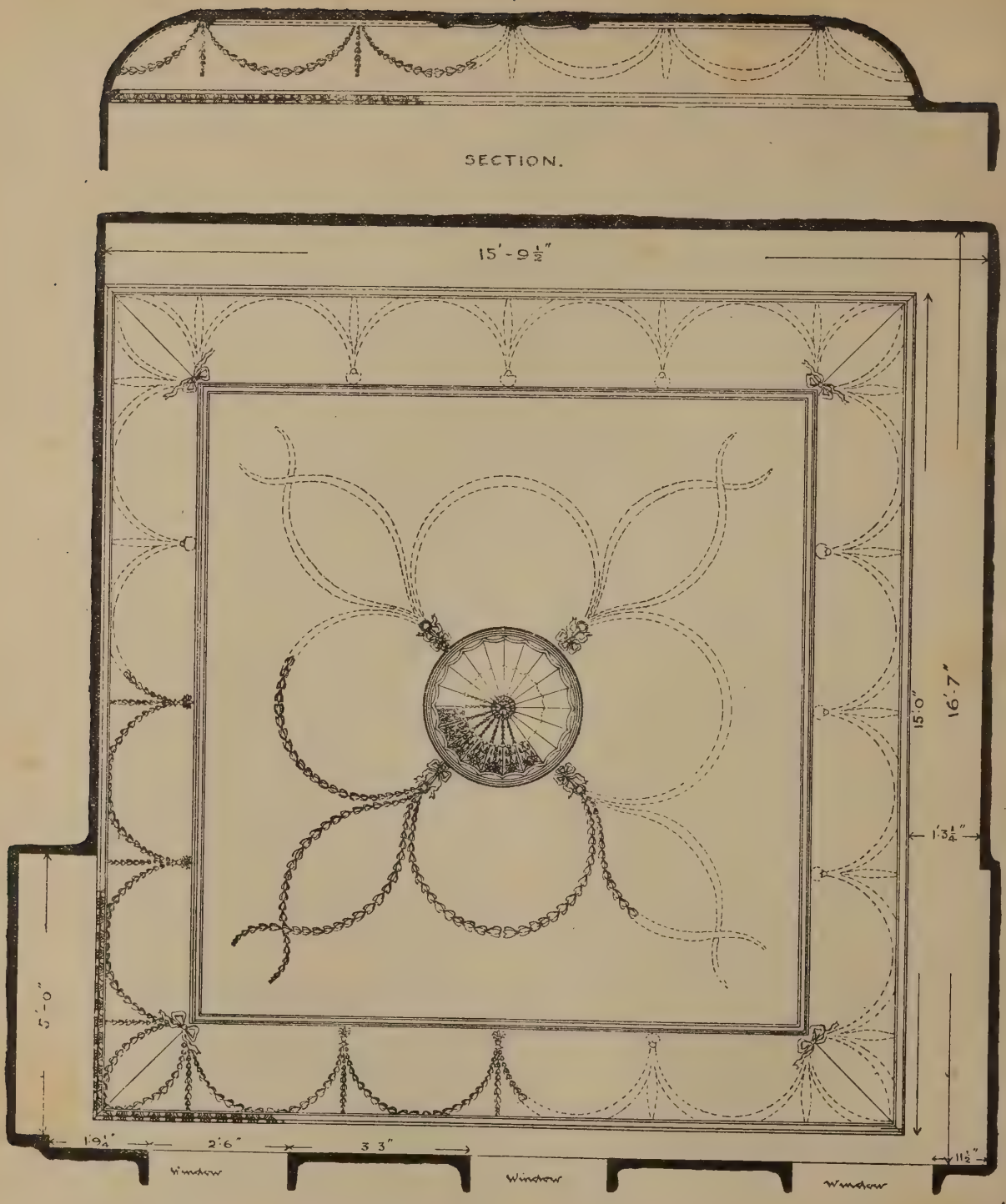
RALPH ALLEN'S TOWN HOUSE.

Ralph Allen's Town House.

In the early part of 1727, while Wood was still in London, designs and a model had been prepared for an addition to Ralph Allen's town house in Lilliput Alley, against which the south wing lay. Of Ralph Allen we shall have to speak later, in considering his larger country seat, Prior Park. Suffice it to say that it was in this house that he conducted the business of the cross posts. The building now consists of the main front facing east, and a south wing which has been entirely severed from it. There is no evidence that a north wing ever existed. That an *addition* was made on the north side is seen from Wood's own words. "While Mr. Allen was making the addition to the north part of his house in Lilliput Alley, he new-fronted and raised the old building a full storey higher; it consists of a basement storey sustaining a double storey under the crowning; and this is surmounted by an attic, which created a sixth-rate house, and a sample for the greatest magnificence that was ever proposed by me for our city houses."* It is interesting to note here that Wood divided his houses into classes, according to the size and adornment of them. The plainest class of building was called first-rate, and so on to the largest and most ornate, which was called sixth-rate.

From the maps of the period, it is clear that the addition on the north stood somewhat in front of the old line of building, and its place is now occupied by the house on the right, which probably indicates the amount of projection. The wing on the south is consistent in detail with the main front, but is finished more simply and with a plain parapet. This building is the only one of its kind in Bath, though afterwards the north side of Queen Square was carried out on similar lines, but on a more extended scale, and the importance of the order does not there appear to the same extent. Inside, the house has been greatly altered, and the staircase which presumably existed in former days has disappeared. After Allen's death in 1764 the place was neglected, although retained for some twenty years afterwards for postal business.

* "Description of Bath," Vol. II., p. 245.



PLAN OF CEILING, TERRACE WALK.

SCALE OF 12 6 0 1 2 3 4 5 6 7 8 FEET.

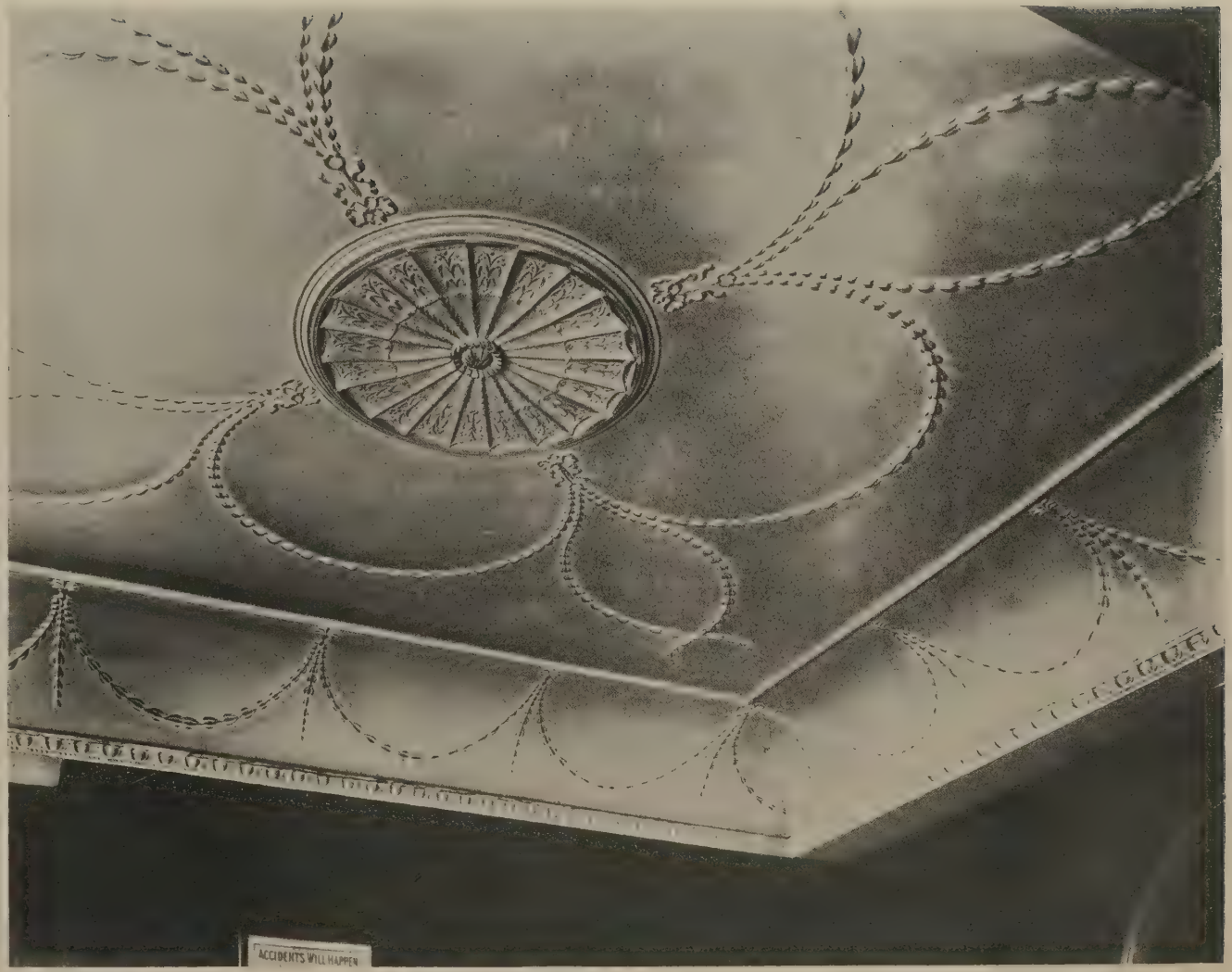


PLATE XXXII.

CEILING IN HOUSE, TERRACE WALK.

Terrace Walk.

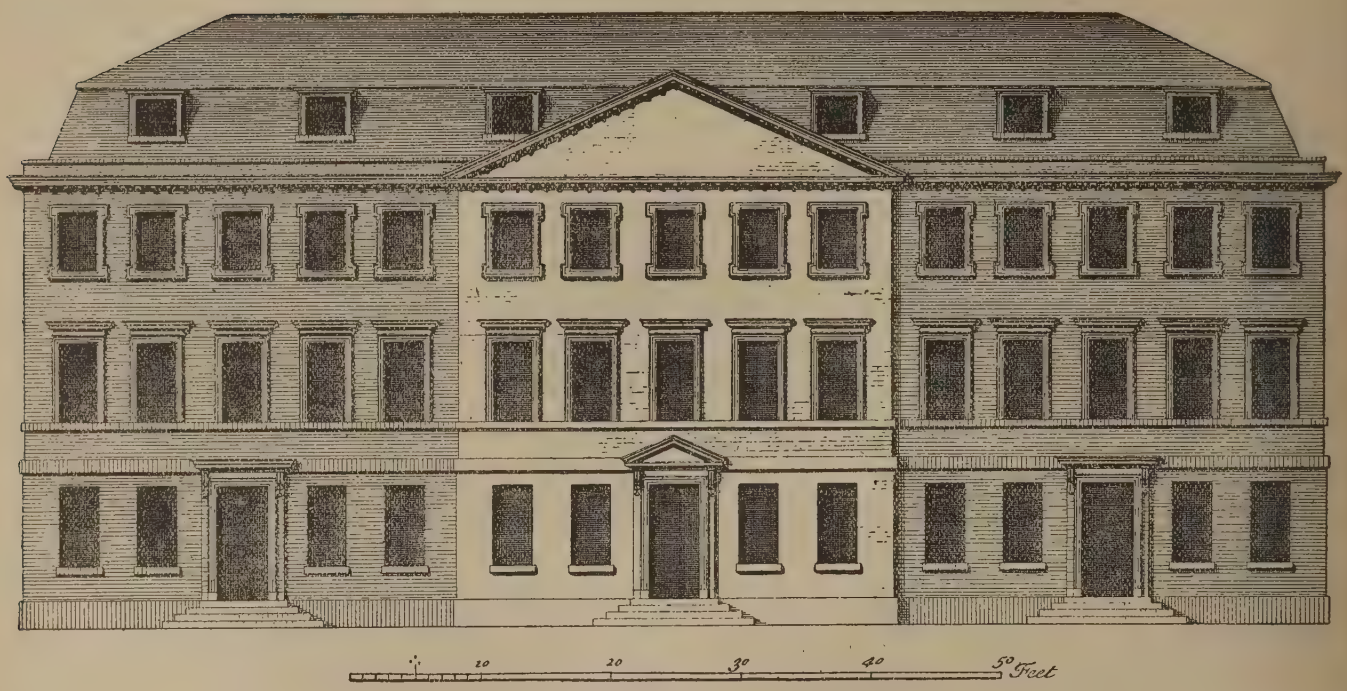
In the autumn of 1728 the ground was opened for the commencement of four new houses and Dame Lindsey's Assembly House on the Terrace Walk. These were all from the designs of Wood. At the same time the walk was widened from 12 feet to 27 feet, and the success of the houses in this part was so great that the Corporation began to level and plant the Grove as it is seen in the view which has been noticed at the beginning of the second chapter. The fronts of the Terrace Walk houses were afterwards cut back, but a fine coved ceiling remains in the interior of one of them (No. 5). The room with the bow window at the back of this house was the library of James Leake, the bookseller; and it is said that in this house Richardson, whose second wife was Elizabeth, Leake's sister, wrote "Clarissa Harlowe."

PARAPET OF WIDCOMBE HOUSE, FROM N.E.

CHAPTER IV.

QUEEN SQUARE—GAY STREET.

ON p. 37 we referred to Wood's proposed designs in 1727 for buildings upon the land which he had leased from Mr. Gay, and which was to be called "Queen Square." He held it on a term of 99 years, and again parcelled it out on tenancies of 98 years. This was his chief work in the city and, together with St. Mary's Chapel and about sixty other houses in the adjoining streets, it was finished in seven years' time. On the 10th of December, 1728, the ground was opened for the first block of houses upon the east side, and on January 27th, in the following year, the first stone was laid at the S.E. angle marked C on the plan (page 62). The site was originally intended to have been level from north to south, but in order to save a large expense the ground was afterwards allowed to slope southwards. The elevation of the block of buildings from the point C eastwards, now the north side of Wood Street, is shown on the adjoining plate. The east, north, west, and south sides respectively followed each other in order of date.



The ELEVATION, to the South, of one of the Side BUILDINGS of QUEEN-SQUARE in BATH, as designed by John Wood, Architect, A.D. 1728.

P. Fourdrinier Sculp.

(From Wood's Essay on Bath. The Elevation runs Eastwards from point C on Plan.)

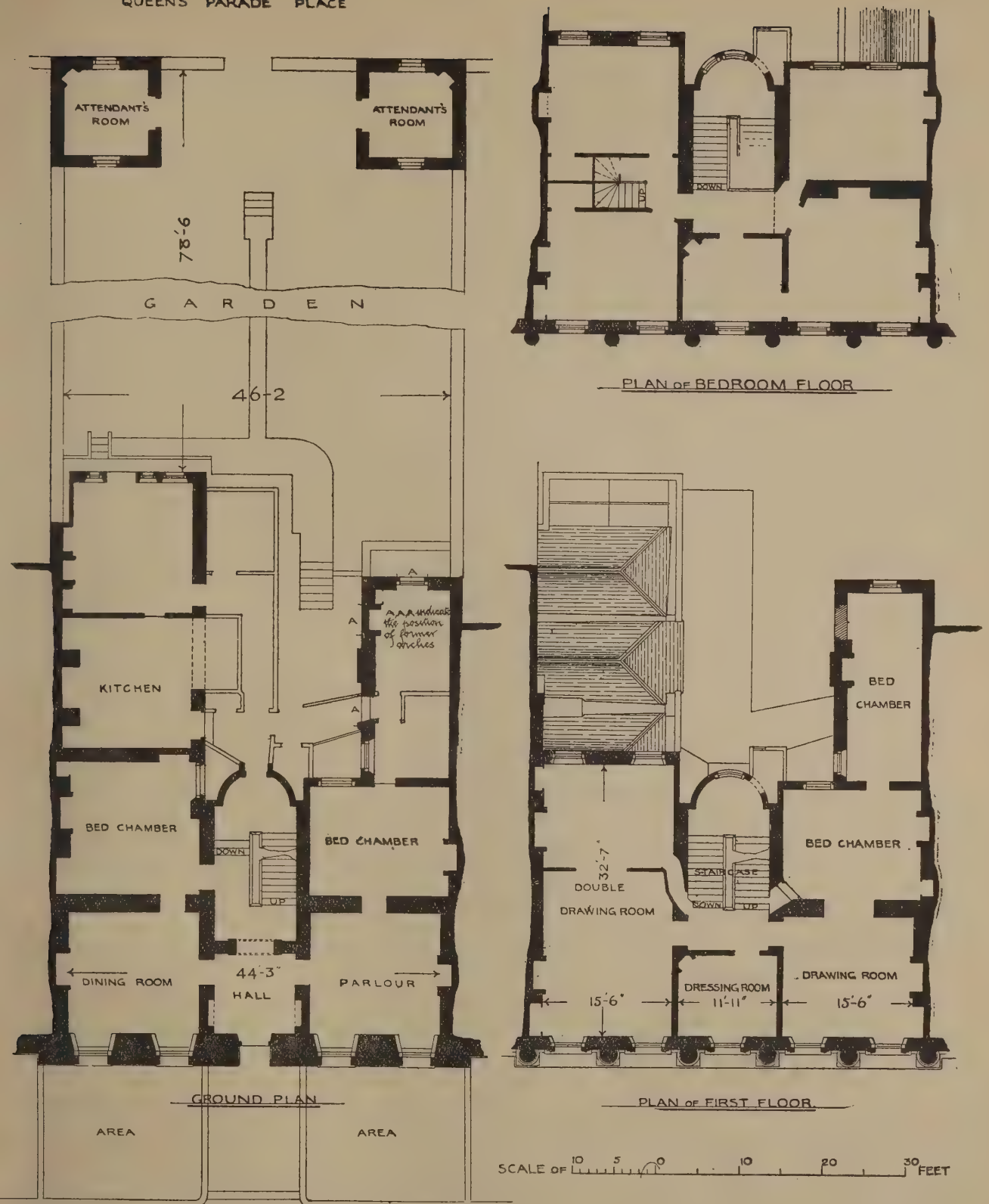
North side of Queen Square.

The grand façade of the square on the north side was to have formed, as it were, the central portion of a palace, with the east and west sides as the wings; the latter being dressed with details in the Ionic manner. The order of the principal façade was Corinthian, and the design, though simpler than in Ralph Allen's house, consisted similarly of a rusticated basement and an order enclosing two stories over with a crowning cornice and central pediment. Only the pedestals of the vases now remain. The middle house and the two ends are projected forward, and the latter are finished with an attic storey. The windows on the first floor have alternately triangular and segmental pediment heads; but the sills, which in the end houses had balusters beneath them, have all been

PLATE XXXIII.

QUEEN SQUARE—NORTH SIDE.

QUEEN'S PARADE PLACE

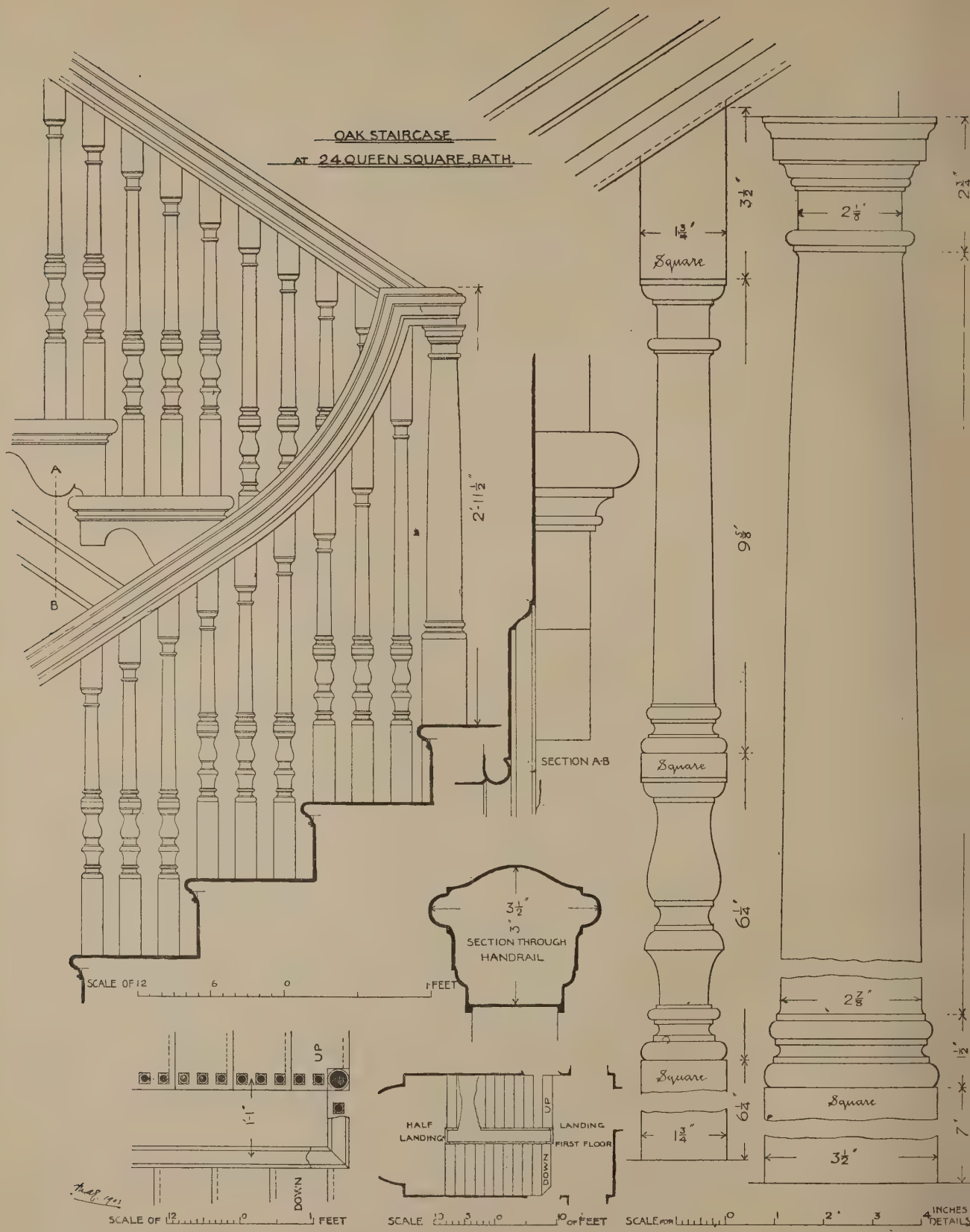


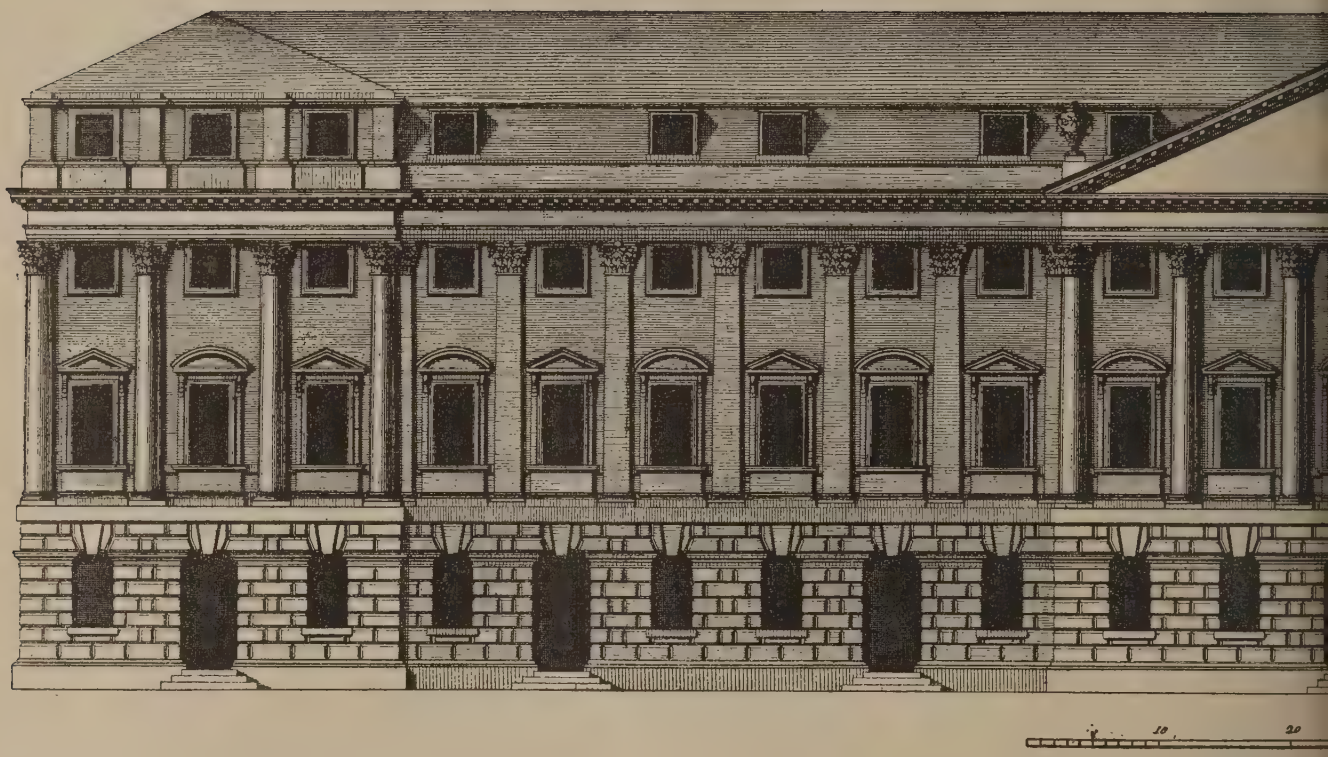
PLAN OF BEDROOM FLOOR

GROUND PLAN

PLAN OF FIRST FLOOR

24, QUEEN SQUARE, BATH.

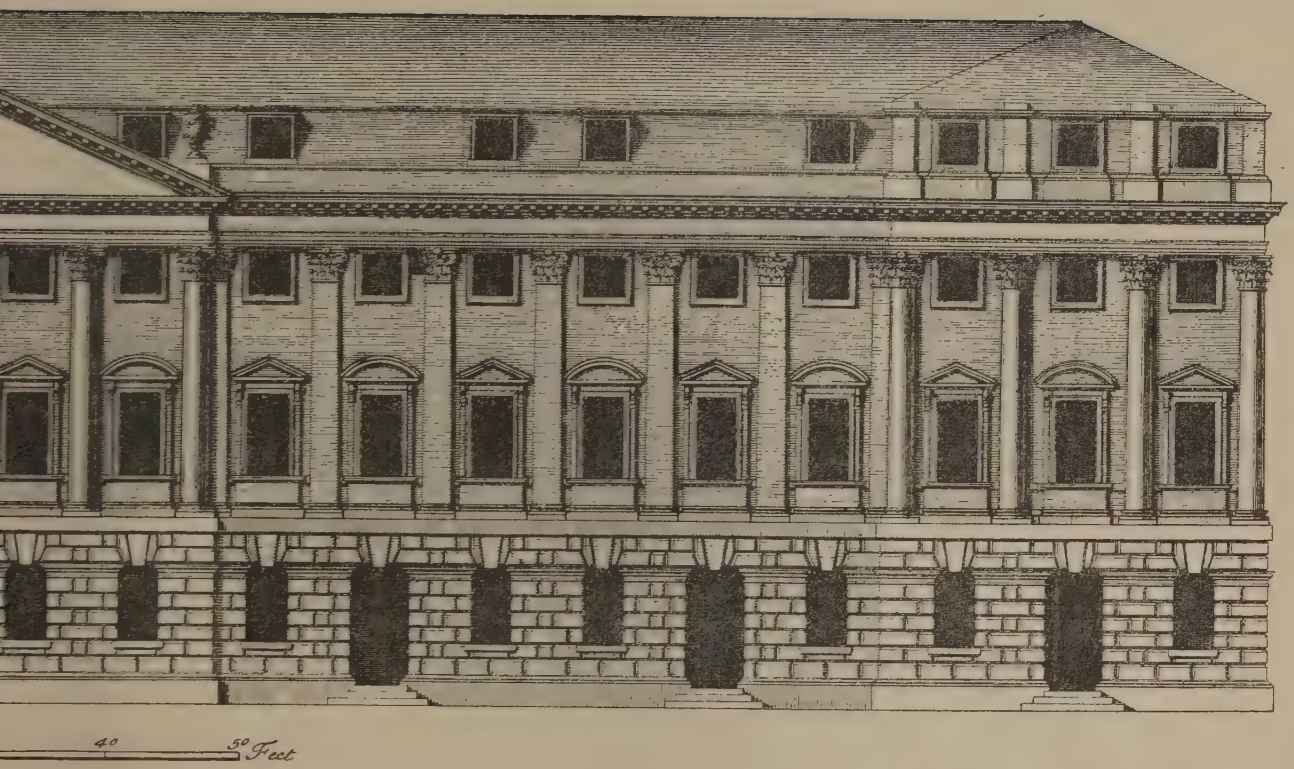

OAK STAIRCASE
AT 24 QUEEN SQUARE, BATH.
A
B
2'-11½"
SECTION A-B
3½"
3"
SECTION THROUGH HANDRAIL
SCALE OF 12 6 0 FEET
UP
1'-1"
DOWN
SCALE OF 12 0 1 FEET
HALF LANDING
UP
LANDING
FIRST FLOOR
DOWN
SCALE 12 3 0 10 OF FEET
1¾" Square
3½"
9⅝"
Square
6¼"
Square
6¼"
2⅛"
3½"
2⅞"
Square
Square
3½"
SCALE FOR 0 1 2 3 4 INCHES DETAILS



The ELEVATION, to the South, of the principal Fl
as designed by John Woo

P. Fourdr

(From Wood's



40 50 Feet

ILDING of QUEEN-SQUARE in BATH,
ed, A.D. 1728.

th.)

PLATE XXXIV.

QUEEN SQUARE—CENTRE HOUSE ON NORTH SIDE.

PLATE XXXV.

QUEEN SQUARE—DETAIL ON NORTH SIDE.

PLATE XXXVI.

QUEEN SQUARE—CEILING IN HOUSE ON NORTH SIDE.

lowered considerably. T. Malton, in his view of the Square taken in 1784, shews this well. Throughout the façade the mouldings are very fully enriched. It will be noticed that the masonry of the lower storey is boldly rusticated, but a fine band of impost mouldings runs across the elevation between the openings at the level of the door and window heads of the ground floor. The bronze tablet marks this as one of Wood's residences, where he died on May 23rd, 1754, and his widow 12 years later.

24, Queen Square.

The plans of the three principal floors of this middle house, together with details of the staircase, are here given. It must be noted that the curious passages cut through the side walls of the staircase at the first floor were not part of the original plan, as is shown by the way in which the dado panelling has been cut; and, indeed, this planning is significant of a period when houses were built principally for entertainment. The alterations were probably made within 30 or 40 years afterwards. The original house, as far as it can be traced, is shown in black, and it would appear that the long building on the right, at the back, was once open underneath, with an arch at the end and two on the west side, perhaps intended for the reception of sedan chairs while the company were visiting. The two small square houses at the back were probably for the use of the attendants, each being provided with a fireplace, and having a window facing the garden and another facing the lane at the back.

The house on the north-west corner is now occupied by the Bath and County Club, which was founded in 1811, and had its quarters at 32, Milsom Street, under the title of the Bath and West of England Club House.

The ceiling is from the house on the extreme right, which has a staircase in the manner of the period, with an elaborately carved open string and twisted balusters, similar to those at Widcombe House; the work in the ceiling shows the care with which, at that time, even the upper bed chambers were

West Side of Queen Square as originally designed.

PLATE XXXVII.

QUEEN SQUARE—WEST SIDE.

finished—this ceiling adorning a room by no means large or lofty.

It has been justly remarked by a writer that the scheme of uniting several houses under one grand architectural design, as in the north side of Queen Square and other parts of Bath, was not, as has been claimed, an original idea of Wood's, for he had been forestalled in this by Inigo Jones in the treatment by the latter of the north and south sides of Covent Garden, but that Wood's real genius lay in the conception of a city as a whole—not only in the composition of the buildings themselves, but in the orderly distribution of the squares and streets about them.

The north and east sides were completed much in accordance with Wood's design, the latter having some richly moulded and curiously carved doorways. In one of these houses Dr. William Oliver lived. The west side had to be altered to meet the difficulty of securing building owners, "and is now composed of three Detach'd Piles of Buildings; and the middle Pile is a beautiful and elegant Lodge of fifty Feet in Front, surrounded with a Terrass; before which there is a handsome court" (Wood). The side buildings had each a frontage of 67 feet. The present aspect of this side differs essentially from the design carried out by Wood, which is shown in the accompanying engraving, copied from part of Malton's view of 1784, which was noticed above. The central block of the Ionic order and in the Neo-Grec style was added by J. Pinch about 1830. Next to the north front, the upper and lower groups of houses on this side of the square are the most interesting, that on the north having at the present time two of the crowning vases of the pediment remaining at the back, while that on the south still retains three on the front pediment.

East and west sides of Queen Square.

But in its interior, one of the houses in the latter group (No. 15) far exceeds any other example, having the finest staircase of the period to be found in the district. The handrail, newels, balusters, and dado are all of Spanish mahogany; the newels are

15, Queen Square.

formed of fluted Corinthian columns, and the baluster caps have an egg and tongue enrichment: they are arranged, as usual, in groups of three to each tread, the centre one being twisted and the outer ones fluted, whilst on the landing they are twisted and fluted alternately. The dado is panelled throughout, and on the right hand side, near the bottom, there is a recess, as at 41, Gay Street, to receive a mahogany lattice folding gate which, when opened, stretches across the stairs. The stairs themselves are 5 feet wide, and are of oak, inlaid with mahogany strips, and the outside nosings are of mahogany, as well as the richly carved brackets, the outline of which is followed in the moulded soffit of the stairs. The landings are also inlaid, the underside of one being particularly good. Above the dado is a profusion of plaster ornament, the central panel being a clever perspective representation of St. Cecilia at the Organ; and the other panels contain classic subjects. The cornice consists of boys with flowing foliage. The style of this plaster work is large and florid, and has something of the Italian character about it. It was probably executed by the Francini brothers, who carried out the plaster enrichments in St. Mary's Chapel close by. Originally the ceiling of the staircase was coved.

There is much carving in the mouldings and panels of the shutters, and in other parts of this house, not the least so in the fireplaces, of which a good example of white and grey marble remains in the Drawing Room. The front door, 4 feet wide and 8 feet high, a fine specimen of old joiners' work, still retains its enormous hinges and bolts, and its massive brass rim lock. The elder Wood was living here as early as 1730, and this house, built for his own use, must therefore have been his first city residence after he left Eagle House, Batheaston. To this cause we may attribute the wealth of detail to be found here.

The total number of houses in the Square on its completion was 25, not including the Lodge in the centre of the west side.

PLATE XXXVIII.

QUEEN SQUARE—STAIRCASE IN No. 15.

PLATE XXXIX.

QUEEN SQUARE—PLASTER WORK IN STAIRCASE OF No. 15.

PLATE XL.

QUEEN SQUARE—FIREPLACE IN No. 15.

PLATE XLI.

ST. MARY'S CHAPEL, QUEEN SQUARE—NOW DEMOLISHED.

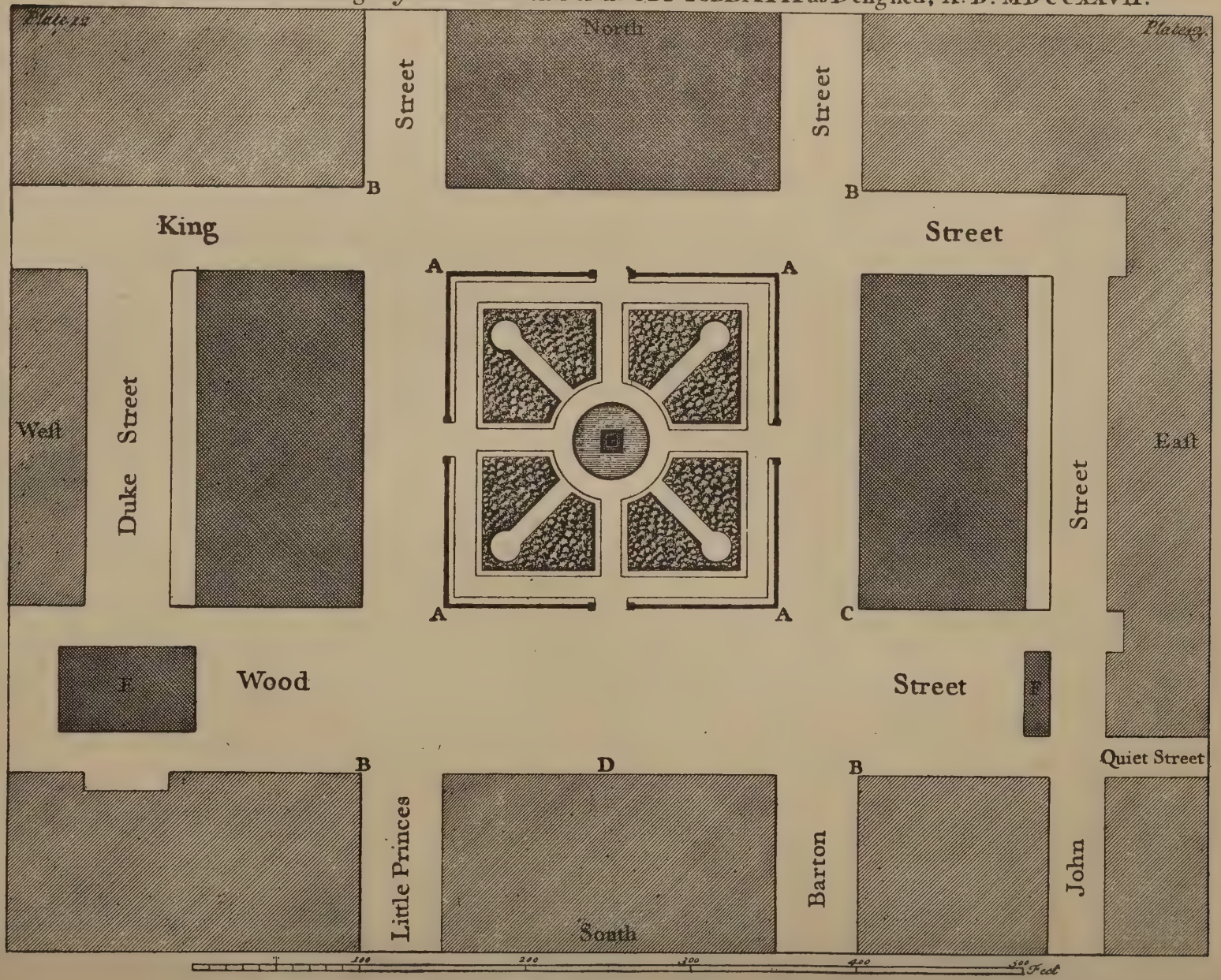
Chapel of St. Mary, Queen Square.

At the south-west angle stood the chapel of St. Mary (E on the plan below), the first stone of which was laid on March 25th, 1732, by John Wood, as deputy for Robert Gay, upon whose land it stood. It constituted part of the scheme for the new buildings, and the proprietorship was invested in Wood and eleven other subscribers. A view of the exterior shows the Doric portico. The interior was of the Ionic order, with twelve columns supporting an entablature, which was enriched with plaster work by the Francini brothers. The apse was covered with a semi-dome. It was 67 feet long inside, 48 feet broad, and 36 feet high; the whole building with its furniture cost about £2,000. It was opened on December 25th, 1734, and service was performed in it every day at 11 and 4. One of the Ionic columns may be seen in a garden on the west side of Cleveland Place, and two caps and a base still remain on the plot of ground where the chapel stood. One of these forms the tailpiece of the chapter. When the road was widened about 30 years ago the chapel was entirely removed, and shortly afterwards, in 1874, the present St. Paul's Church was built near the site.

Plan of Queen Square.

We now come to the consideration of the square itself. At first it was designed with a street to be called Wood Street, 100 ft. wide, on the lower side, and running parallel with Green Street, but Wood was compelled to reduce this to 50 feet, as he does not seem to have been able to secure the ground. Thus the total length from north to south, measuring to the face of the houses, was 316 feet, and that from east to west 306 feet, leaving a space 206 feet each way to form a central garden, which, together with the areas of the houses, was surrounded by a stone balustrade. Of the garden, Wood says that the ground of the square was enclosed with a low wall bearing a balustrade; and in the middle of every side there were two gates of twenty feet broad, with piers on each side of them. Next to the balustrade there was a border of flowers; a basin of forty-five feet diameter, made the centre of the whole area, and this

A PLAN of the New Buildings at ye North West Corner of the CITY of BATH as Designed, A. D. MD CCXXVII.



(From Wood's Essay on Bath.)

basin was supplied with excellent water by a spring that issued out of the ground at the letter G in the plan (in the north east quarter), but which spring was soon intercepted by some one who penetrated the ground for vaults in the very line of it. The four quarters of the square were enclosed with espaliers of elm and lime trees, and those quarters were planted with flowering shrubs. The walks next the balustrade, and from gate to gate, were laid with gravel, a verge of grass next the hedges separated the diagonal from the other walks, and the diagonal walks were covered with turf, whose verdure was always pleasing to the eye, and very much added to the beauty of the square. Wood confesses that the square, when planted, somewhat obstructed the view from the opposite sides of the houses, but he adds that, as being a place of assembly for people, it should be separated from the ground about it.

The Obelisk.

The basin in the middle had an obelisk rising 60 feet above ground; the foundation was 12 feet square at the bottom, 8 feet square at the top, and 10 feet deep. The shaft was 6 ft. square at the bottom and terminated in a point. This obelisk was the gift of Richard Nash, as the inscription by Pope, "cut on a dark marble stone, and placed on the south side of the obelisk, level with a man's eye," showed: "In Memory of Honours Conferred And in Gratitude for Benefits Bestowed In this City, By His Royal Highness Frederick, Prince of Wales and His Royal Consort, In the Year MDCCXXXVIII., This Obelisk is Erected by Richard Nash, Esq." Nothing now is known of this marble slab, and even the brass one which afterwards took its place has disappeared, though the iron hooks which held it in place remain. The top of the obelisk was blown off in a gale of wind in March, 1815, and it was then cut to its present shape. Each of the courses of stonework is 12 in. high, and the present total height of the obelisk is 43 feet.

Wood's Description of Bath, 1749, Vol. II., p. 343.

The cost of the work given in detail by Wood is as follows:—

	£	s.	d.
Work and Materials in a Model of the Shaft of the Obelisk	0	10	0
Carving two Lions, two Unicorns and four Shields, with Arms in two of them	3	4	0
Painting the whole work	0	1	0
Total Expence of the Model	3	15	0
Drying the Bason, Digging for the Foundation, and carrying the earth away	3	0	0
For the Use of large Timbers to slide the heavy Stones upon from the Square Gate to the Work	2	2	0
One thousand Cubical Feet of Ragg Free Stone for the Base of the Obelisk, Measured when set in the Work, at three Pence a Foot	12	10	0
Working the Hard Stone for the Base of the Obelisk, and setting it up	13	3	5
Lime and Grips for the Mortar used in the Base	2	5	2
Total Expence of the Foundation	33	0	7
Free Stone, and the Workmanship of it, Wall Stone and Lime for the Shaft of the Obelisk, by Agreement	23	0	0
Erecting the Shaft of the Obelisk, by Agreement	15	0	0
Iron Cramps, Lead and Fuel for Cramping the Work together	5	10	0
Clearing the Rubble when the Work was finished	0	10	0
Total Expence of the Shaft	44	0	0

Thus the total cost of the builder's work in connection with the obelisk was £80 15s. 7d., but the price of block stone at that time, delivered at the Avon side from Ralph Allen's quarries, on Combe Down, was 7s. 6d. a ton of 20 cubic feet, whereas the same quantity of stone at the present time would cost nearly three times as much. It may be noted that a ton of stone is now reckoned at 16 cubic feet instead of 20 as in the old days, and is priced according to the cubic foot, and not according to the weight.

It was intended at first that the obelisk should be adorned with enrichments of "two lions and two unicorns, to stand on the four corners of the base; of the arms of His Royal Highness the Prince of Wales, to be fixed against the front and rear of the shaft, and of

PLATE XLII.

QUEEN SQUARE IN 1773—FROM THE NORTH-WEST.

PLATE XLIII.

OLD BALUSTRADE FORMERLY IN QUEEN SQUARE.

two handsome shields to be placed against the sides of the pillar." A model of the obelisk with its enrichments was made by order of Beau Nash, while the Prince and Princess of Wales were in Bath in the Autumn of 1738, but the enrichments were never carried out.

QUEEN SQUARE. BATH.

Proof

The Balustrade.

J. Keene in the Bath and Bristol Guide, published about 1760, or a little later, speaks of the balustrade surrounding the square and of the iron gates in the centre of each side; and the reproduction here given of an old aquatint engraving of 1773 is conclusive evidence of its existence, as also of the ornamental obelisks set at the angles and elsewhere, in the same manner as in the North and South Parades. It is also mentioned by R. Cruttwell in 1777, but Richardson's edition

of De Foe's Tour through Great Britain, 1778, Vol. II., p. 226, speaks of rails, so that the balustrade seems to have been taken away just at this time, and a sketch by S. H. Grimm in 1790, shows iron railings surrounding the square. At the beginning of the nineteenth century, much of the stone balustrade was taken to Lyncombe Hall, which belonged to Mr. Howse, the City Chamberlain and the grandfather of the present owner of the property. There they remain to this day, erected upon the garden wall, and upon the faces of two of the dies may be seen plans of Queen Square Gardens, lined out by a mason; the date 1773 is also discernible. But even so, some of the stone balustrading remained round the areas of the houses on the north side up to 1819, as seen on Watts's engraving.

All the rough mason's work of Queen Square, as well as of the houses round about it, Wood tells us, was performed with credit and reputation by one Samuel Emes, an old experienced master builder of the city. This man built for himself a house in Little Prince's Street, which was destroyed by fire in 1747, but afterwards rebuilt.

41, Gay Street. Before leaving the work of this part of Bath, it will be well to notice the house with the semi-circular bay at the north-east angle of the square and at the bottom of Gay Street, evidently completed at the same time, as it is included in Wood's plan of the city, taken in 1735. Externally the ground floor window is treated with rusticated blocks intersecting the architrave, and below the windows are close balustrades, a feature which Wood used more frequently in his country houses. The storey over has a fine Venetian window, with attached coupled Ionic columns on each side of the central light, and coupled columns and pilasters outside the side lights, all with rusticated blocks. The central window once had sashes with radiating bars in the semi-circular head. The top storey is without ornament, and the bay is crowned with a plain parapet and three vases. The detail of the ground floor balustrade shows the bronze

PLATE XLIV. GAY STREET AND THE YOUNGER WOOD'S HOUSE (No. 41).

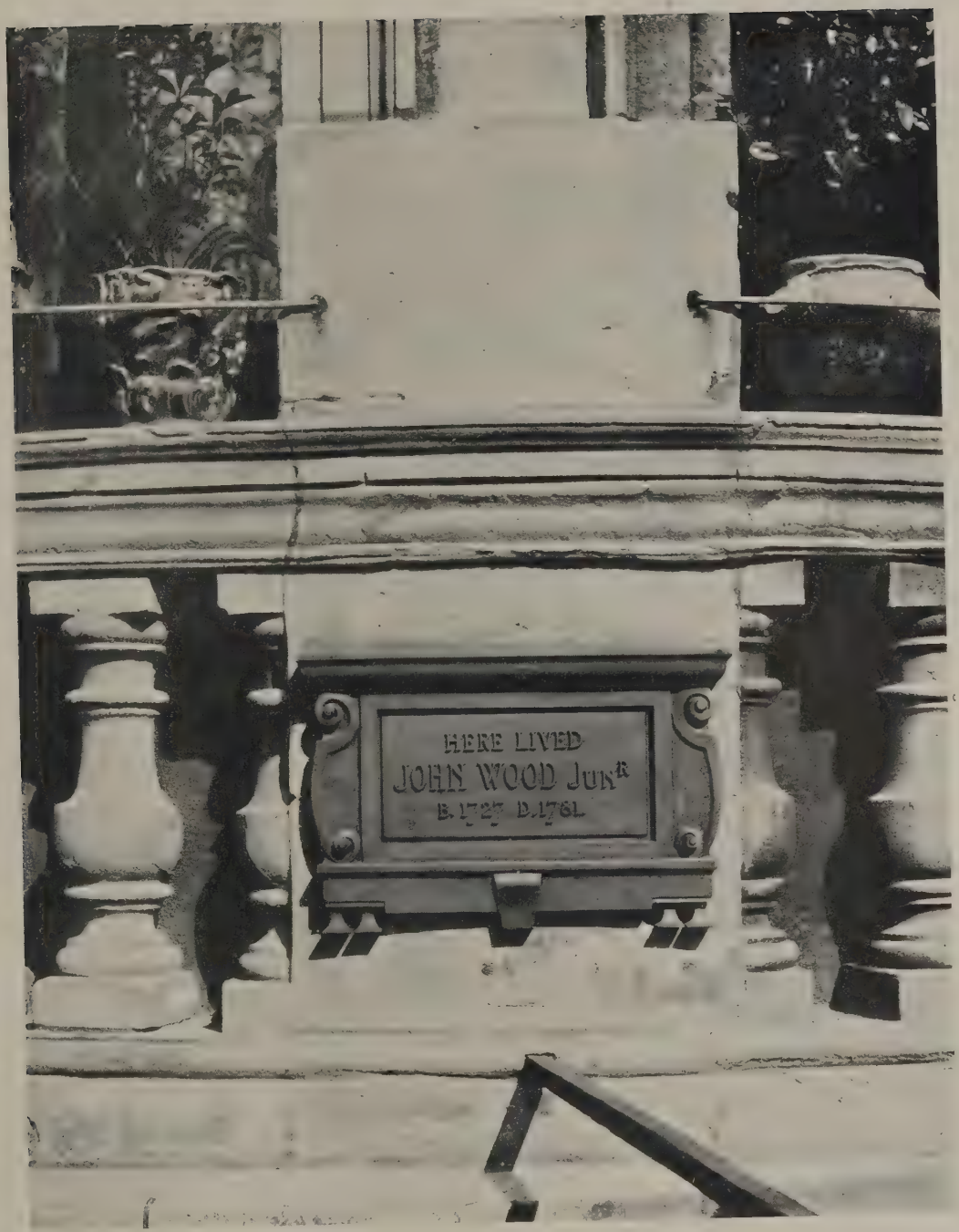
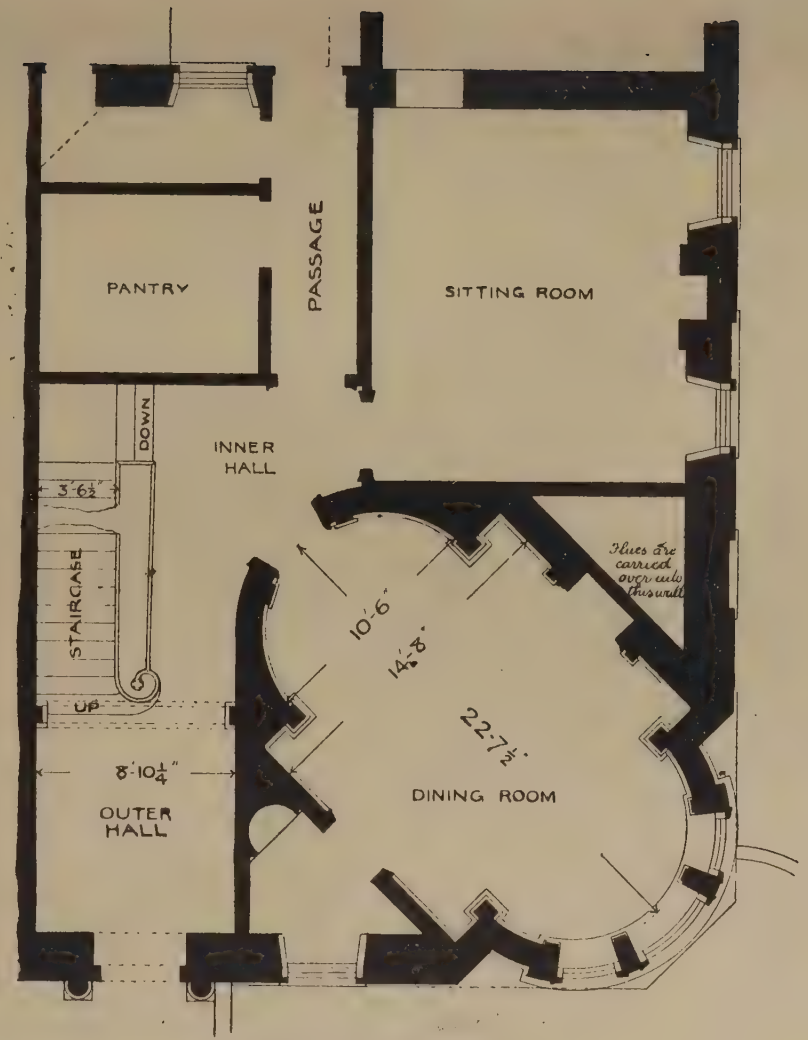
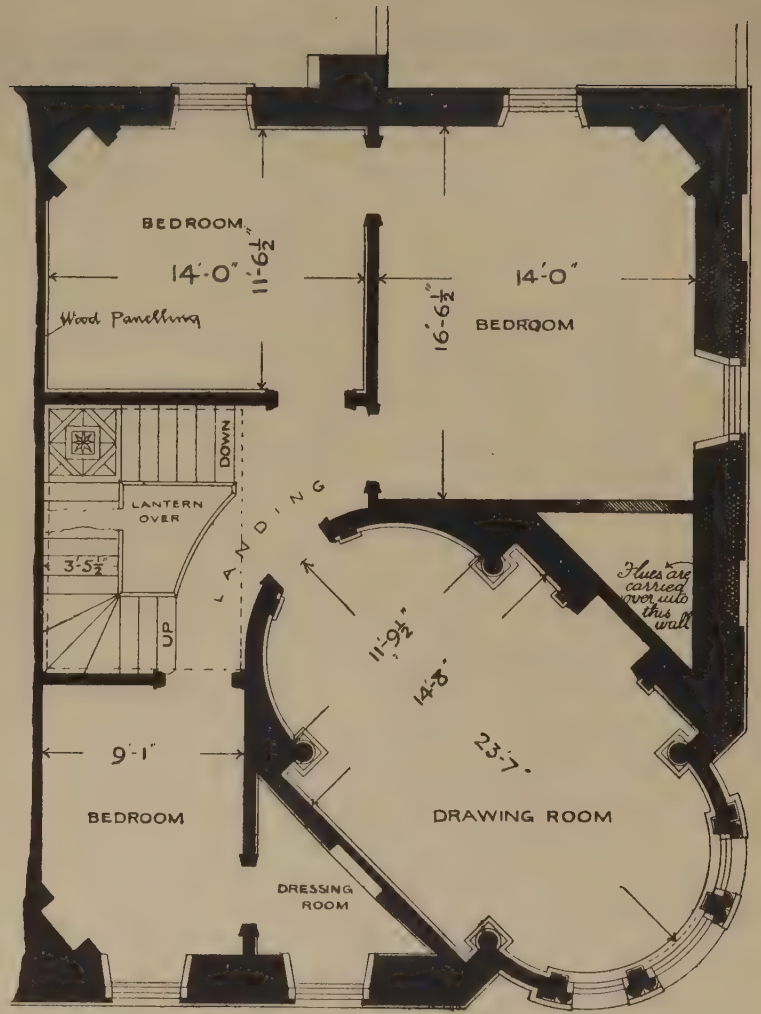


PLATE XLV.

DETAIL OF 41, GAY STREET.



GROUND FLOOR PLAN

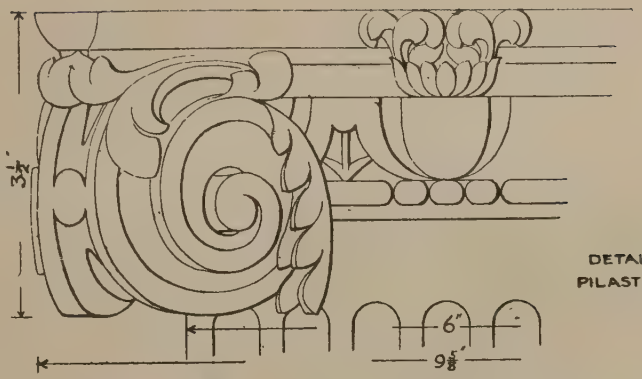


FIRST FLOOR PLAN

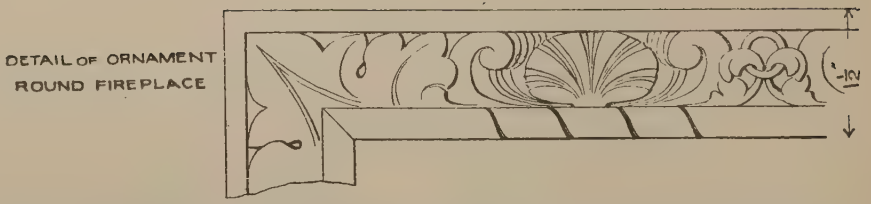
41, GAY STREET, BATH.

SCALE OF 10 5 0 10 20 FEET

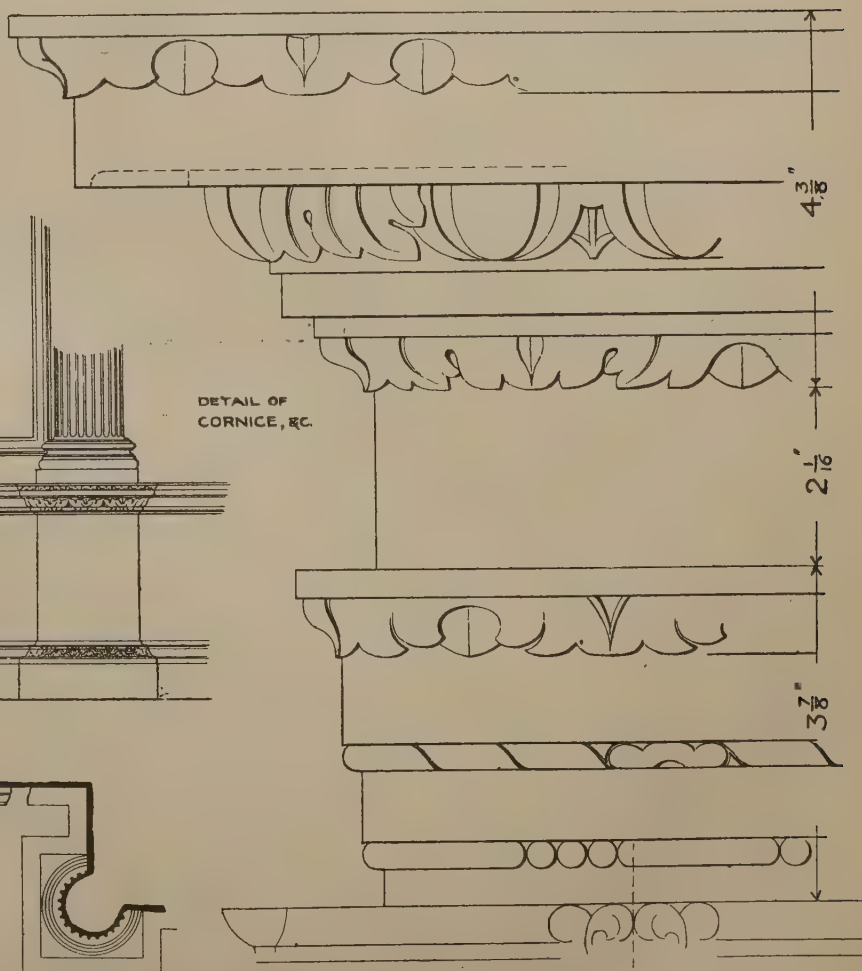
Hoskyns & Green
Built 1903.



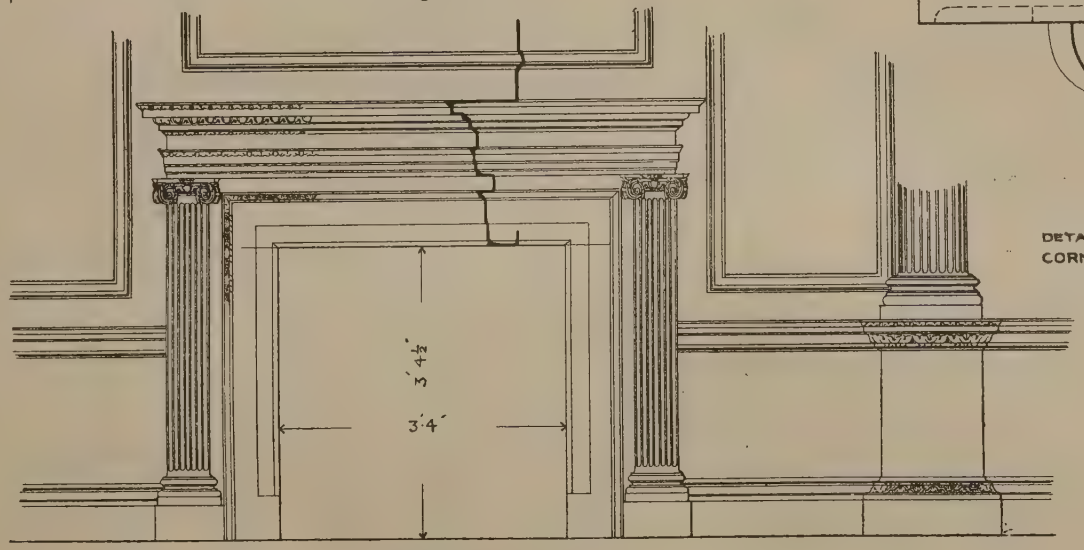
DETAIL OF
PILASTER CAP



DETAIL OF ORNAMENT
ROUND FIREPLACE

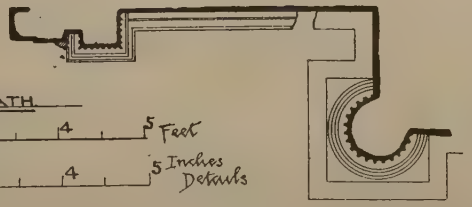


DETAIL OF
CORNICE, &C.



ELEVATION

PLAN



FIREPLACE, 41 GAY STREET, BATH

Scale of 12 6 0 1 2 3 4 5 Feet

Scale for 0 1 2 3 4 5 Inches Details

Measured & Drawn by A. Green, Bath, 1903

PLATE XLVI.

DRAWING ROOM IN 41, GAY STREET.

tablet lately erected to record the fact that at one time the younger Wood lived here.

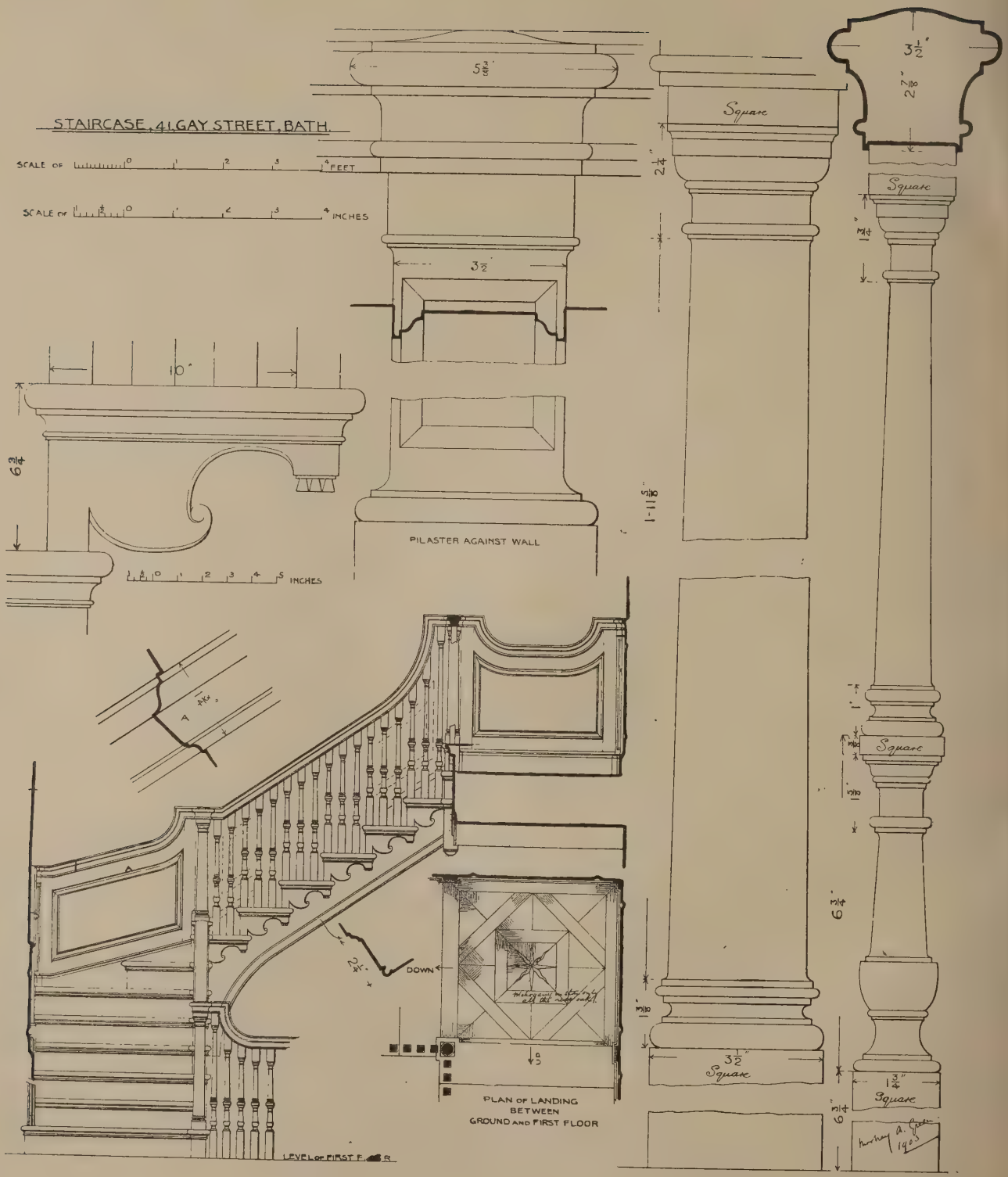
The principal rooms of this interesting house are planned as a square with an apse at each end, the door being, in each case, opposite to the windows, which, on the ground floor, are flanked by Ionic pilasters, and these are repeated at the angles of the apse by the door. The mouldings of the fireplace, which is also of the Ionic order, are richly carved. The whole room is lined with wood in long upright fielded panels. On the west side a pedimented doorway leads to a little triangular room, which has a recess lined with Dutch tiles in fine preservation, with a marble shell head. The corresponding space on the other side has a sham window outside, and is now entirely without access, though it seems incredible that there should not have been even a cupboard in the space unoccupied by the flues. The door cases in the hall are all carved and also the shutter mouldings in the room on the east. There appears to have been an alteration in the north-east room, which still preserves some panelling, and a good modillion cornice in wood.

The first floor differs little from the ground floor in plan. The principal room is panelled throughout and has a three-quarter Corinthian column set at each angle of the apses. The window has Ionic pilasters, and the fireplace, of which a detail is given, is almost identical with that below. Many of the mouldings in this room are elaborately carved, as is also the beautiful cornice, which is all of wood. The pediment head over the door is not original; it was finished with a horizontal cornice only, and the whole treatment was similar to the fireplace on a larger scale. The door architrave is finely carved. The triangular room on the west is panelled; it was intended for a dressing room from the small room next to it. There is no doubt that the corresponding room on the south-east angle was a cupboard, and the position of the doorway leading into it is clear from the hollowness of the wall at that part. All the flues of the fireplaces are taken across to the outside wall, so that

STAIRCASE, 41, GAY STREET, BATH.

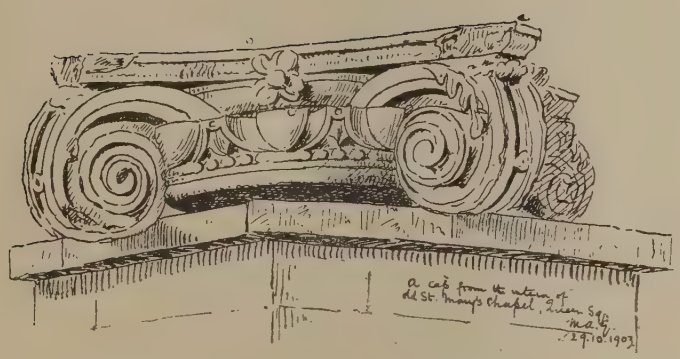
SCALE OF 0 1 2 3 4 FEET

SCALE OF 0 1 2 3 4 INCHES



these corners become square again in the rooms on the second floor. The bedroom marked A is panelled in wood throughout.

The staircase, in many respects, resembles that of No. 15, Queen Square, oak and Spanish mahogany being used in exactly similar positions, but only the half landings are inlaid, the lower one, the more elaborate of the two, being here shown. The passage landing on the first floor is carried round on the same sweep as the back of the circular room. The staircase is lighted by a large lantern, which, judging from its heavy construction, is probably original.



CHAPTER V.

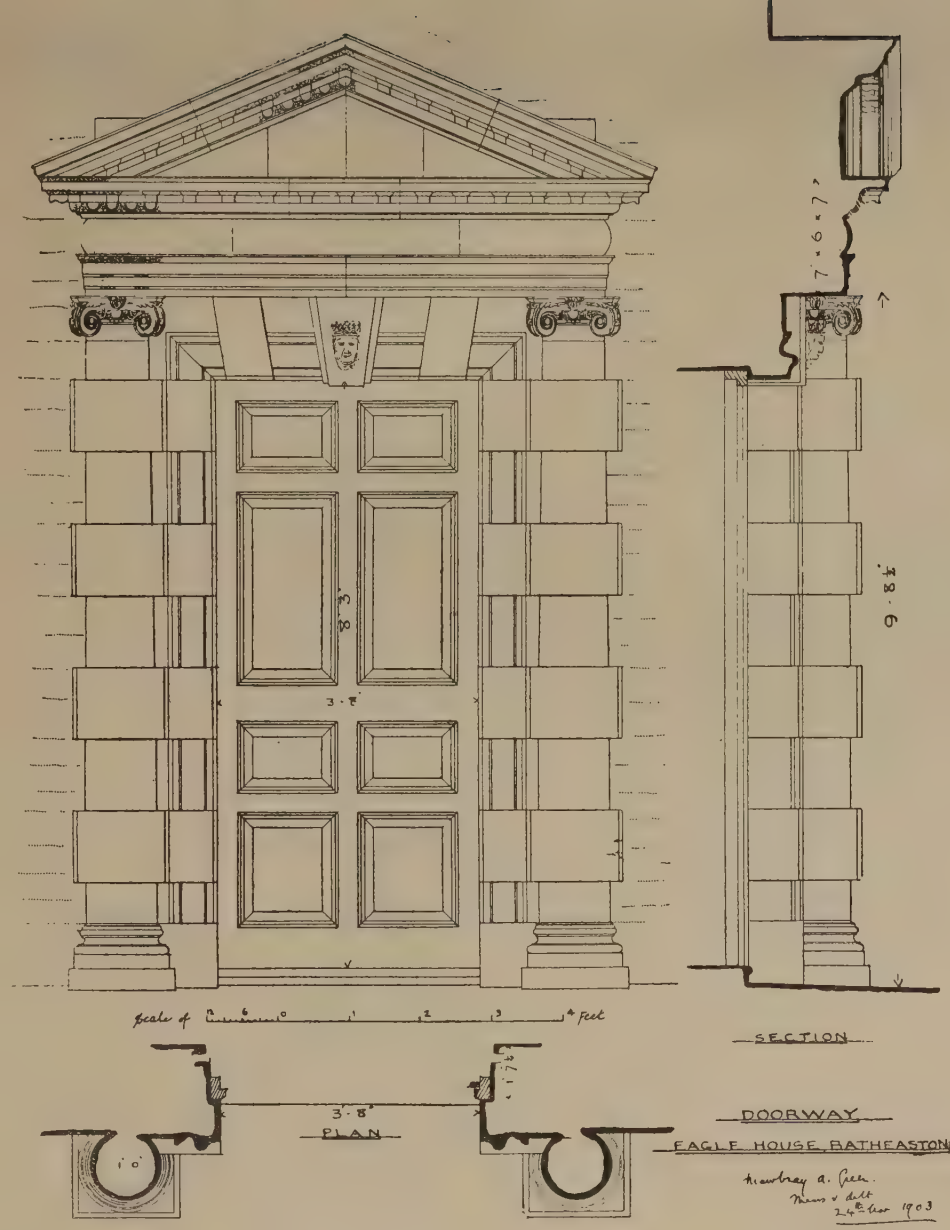
EAGLE HOUSE, BATHEASTON—BELCOMBE BROOK, BRADFORD-ON-AVON—WOOD'S PLAN OF THE CITY—JOHN STRAHAN—KINGSMEAD SQUARE AND KINGSMEAD STREET—AVON STREET—NEWTON BRIDGE.

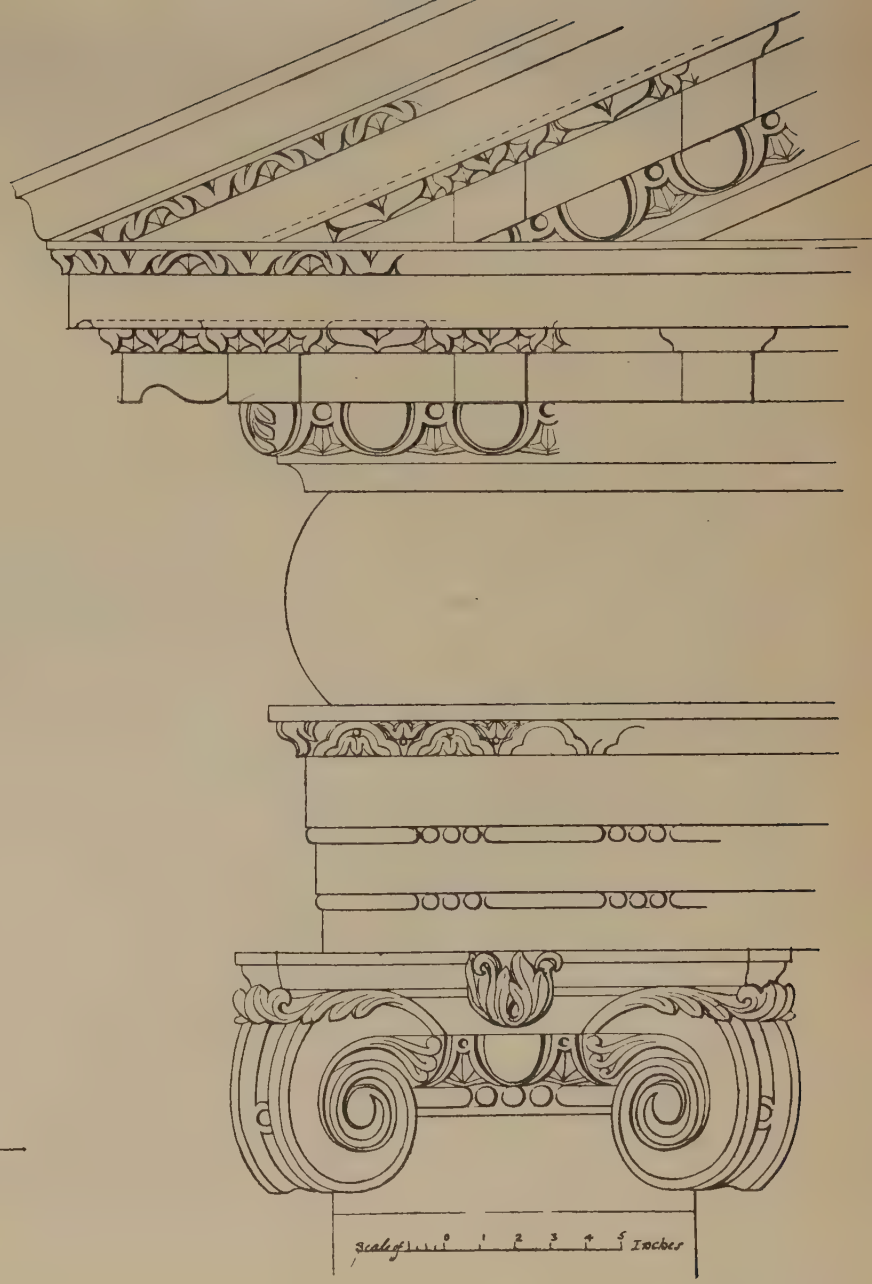
Eagle House, Batheaston.

EAGLE House, Batheaston, although the first home of John Wood, and of his son who died here in 1781, was certainly not entirely built by him. On a wall in the roof, on the west side of the present hall, and presumably once a gable end, is a stone inscribed $\frac{S\ C}{1724}$ at which period Wood had not even settled in Bath, and the house contains many evidences of an earlier date. It was probably a 17th century house, rebuilt or very greatly altered in 1724 and further beautified by Wood when he came to reside in it, which was probably about 1729. That he did not wholly rebuild it is proved by the fact that the roof is finished at the eaves without a parapet, a treatment inconsistent with Wood's usual work, and also that the lower part of the building has rubble facing instead of ashlar. On the side facing the road there is a recess, and this front is surmounted by an eagle, from which the house derives its name.

PLATE XLVII.

DOORWAY, EAGLE HOUSE, BATHEASTON.





DOORWAY

EAGLE HOUSE, BATHEASTON

Measured & drawn by Aubrey A. Green.
24th June 1903

The date 1729 is cut upon the shield underneath. But the point that claims attention is the fine doorway which has been removed from some other position and inserted in the south side of the house. It is interesting to note the influence of the local work and Wood's adoption of it in the earlier form of wave moulding for the architrave of the door instead of the more strictly classic one which he uses elsewhere. The usual mouldings of the entablature and pediment are enriched, and the keystone has upon it a head in high relief, said to be that of Queen Caroline, wife of George II.

Belcombe Brook, Bradford-on-Avon.

One of the most beautifully situated houses in the neighbourhood of Bath, Belcombe Brook, which Wood designed for Francis Yerbury in 1734, was built on the slope of a combe near Bradford-on-Avon, and not far from the river to which in former times its grounds sloped down. Abundant springs come from the hill here, and these gave rise to buildings connected with the clothing trade, which flourished at Bradford at that time. To these buildings the villa was only a small addition intended for the residence of the owner. It was built of freestone from Westwood Hill, and was 37 feet wide by 24 feet deep. The external mouldings and details are well preserved. Wood describes the house as follows:—"This front (*i.e.* the south side) is adorned with pilasters of the Ionic Order, forming the best tetrastyle frontispiece in square pillars that hath yet been executed in or about Bath. The windows of the principal storey are dressed so as to become complete tabernacles, while those of the half storey are adorned with single architraves; and the mouldings in the whole front, proper to be carved, are all enriched in the best manner the workmen were then masters of. The principal storey is divided into an ante-room; a parlour of 20 feet square; and an octangular study of 12 feet diameter, over which there are two alcove bedchambers, with a dressing room between them, and the altitude of the lower rooms being 12 feet, it admitted of a cove round the study, the flat ceiling of which is adorned with a bas-relief in stucco, performed by a workman of great skill in his profession." The

PLATE XLVIII.

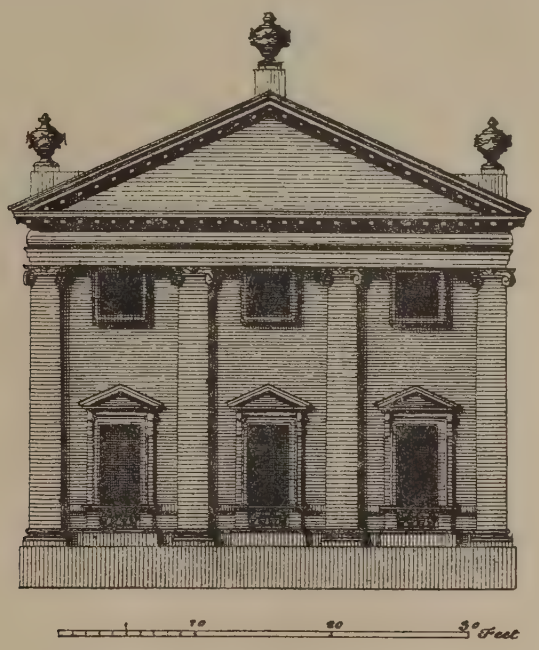
BELCOMBE BROOK, BRADFORD-ON-AVON—SOUTH FRONT.

PLATE XLIX.

STUDY, BELCOMBE BROOK.

study referred to is an octagon, contained within the walls at the S.E. angle of the house.

The plaster work of the dining room ceiling is also very fine, the room is entirely panelled in wood, and the carving of the window



The ELEVATION, to the Southward, of Belcomb Brook Villa, a small House built by Mr. Francis Yerbury in the Year 1734, at the Foot of the South End of the Kings Down, one of the Hills of Bath.

I. Wood Arch. P. Fourdrinier Sculp.

(From Wood's Essay on Bath.)

architraves, columns and mouldings is in remarkable preservation. This room is said to have once contained four portraits of the Yerburys, and there was also a painting of one of the family in the panel over the fireplace. The old mantel-piece has been removed, but the one in the study remains and has enriched mouldings.

The 'alcove' bedrooms are partially divided by a wall pilaster and detached column of the Doric order at each side, sustaining an entablature with a triglyph frieze, over which is thrown an elliptical arch with a panelled soffit, the latter having also pateræ in one of the rooms.

The house is approached on the right by a courtyard paved with hard local ragstone set on edge, with the centre in circular courses, and on the right is a dovecote, built entirely of stone, originally square on plan (but since widened), and supporting a circular drum, the broach being formed partly by tabling and partly by the half of a little square turret. Inside the drum are the pigeon holes, and above a stone dome and cupola. This part appears to be older than Wood's building, although one of the Yerburys at a later date inserted a clock in the south side of a gable near the dovecote, the dial of which bears the date 1770 and the initials J. Y.

From each angle of the house a balustrade runs diagonally into the garden, following the slope of the ground. To the west is a little domed structure of stone, about 10 feet in diameter to the outside of the columns, and intended once to cover a seat. The 8 columns are set in wide couples, each column being 1 foot in diameter and 8 feet high. It was made by a working mason to the order of the owner. By the banks of the river is an octagonal fishing house, 12 feet in diameter and 10 feet high to the springing, built of 6-inch ashlar and covered with an octagonal dome pierced with 20 holes, presumably for coolness. These holes have raised mouldings on the outside. Six of the sides were occupied by windows, all but one of which are now closed, and there was a fireplace in the side facing the door. In the laying out of these grounds, which are of very large extent, Wood shewed himself to be a master of landscape gardening. The owner of this estate made himself famous by the manufacture of a superfine cloth, which was in great request by the ladies of the Grand Seigneur's Court at Constantinople for their robes of state.

PLATE L.

THE GROUNDS OF BELCOMBE BROOK.

Wood's Plan of Bath.

In 1735 Wood made a survey of the city which was published by J. Leake in the following year. The plan is engraved by J. Prince, and is one of the most artistic productions of its kind during the century. The extent of the old city is still clearly seen, defined by the 'Bur-walls,' or, Borough Walls, though the last few years had produced great changes on the west and north-west sides of the city. Trim Street, Green Street, and the whole of Wood's work in Queen Square are shown even as far as the top of George Street, where an Assembly Room in size 100 feet long by 40 feet broad and 40 feet high, and called the "Fives Court," seems to have existed; this room must have been afterwards divided up into smaller apartments. It will be noticed that Wood shows the west side of Queen Square as he at first designed it, and not as it was executed, the reason being that his plan of the city was published before the work was completed, and, as we have noticed, the design had to be altered to that shown on the map in Part III, which belongs to about the date 1745. The closing sentence of the legend that surrounds the plan reveals a curious advertisement by our architect in his own behalf.

John Strahan and Kingsmead Square.

Wood gave very little credit to any other architect who might be practising at the same time as himself, and therefore he makes light of a great deal of really good work that was done from 1727 to 1736, in Kingsmead Square, Kingsmead, Avon, and Monmouth Streets, and Beaufort Buildings, or Beaufort Square. It was about the year 1726 that John Strahan came to Bristol and began to practise as a land surveyor and architect. He soon came under the patronage of John Hobbs, a deal merchant of Bristol, who engaged him to lay out a large area of ground outside the West Gate, part of which then formed the Great King's Mead. It was thus that Kingsmead Square and the adjacent parts came into existence, and it cannot be denied that Strahan showed capable powers in dealing with the work, much as it has been underrated by Wood, for Strahan was no mean architect, since Redland Court in Bristol, commenced

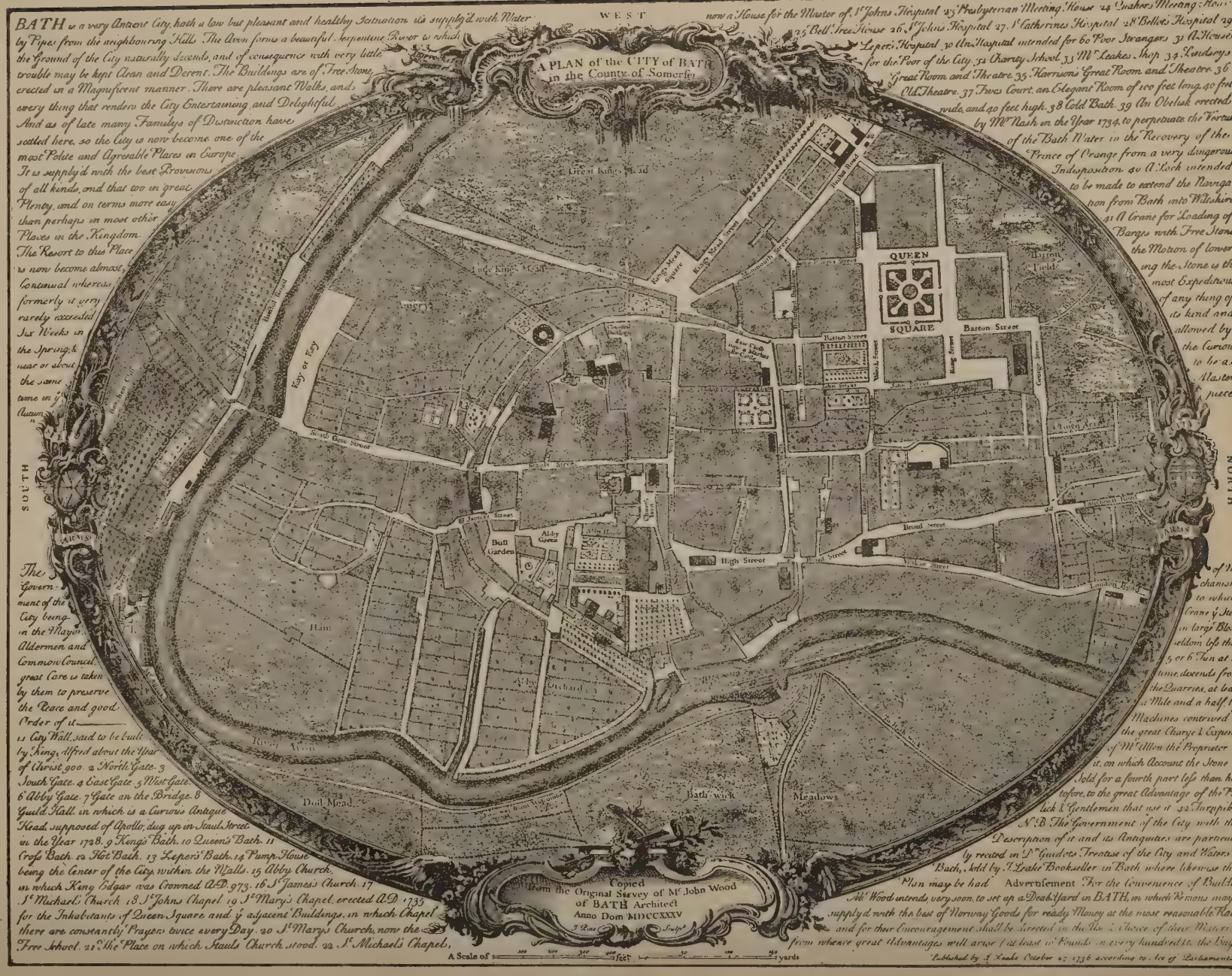

A PLAN of the CITY of BATH in the County of Somerset
WEST
SOUTH
NORTH
QUEEN SQUARE
Barton Street
Broad Street
High Street
Milsom Street
Union Street
New Bond Street
Westgate Street
George Street
John Street
Trim Street
Stall Street
Cheap Street
Abbey Church Yard
Abbey Green
Bath Wick
Meadows
Orchard
Kings Mead
Kings Mead Street
Kingsmead Street
Great King Mead
Little King Mead
Doll Mead
Barton Field
Parsonage Lane
Pulteney Bridge
Pulteney Street
Pulteney Road
Pulteney Mead
Pulteney Gardens
Grove Street
Horse Street
Monmouth Street
Walcot Street
Walcot Church
Walcot Parish
Bath Parish
Bath Liberty
Bath Precinct
Bath Forest
Bath Hundred
Somerset
Wilts
Glocest
Kingsdown
Lansdown
Lansdown Hill
Lansdown Road
Lansdown Crescent
Lansdown Place
Lansdown Grove
Lansdown Terrace
Lansdown Mews
Lansdown Cliff
Lansdown Gate
Lansdown Lane

PLATE LI.

KINGSMEAD SQUARE AND KINGSMEAD STREET.

PLATE LII.

A HALL IN KINGSMEAD STREET.

in 1730, and Redland Chapel, 1740-43, are both by him, besides other buildings in that city. It is the more extraordinary therefore that he could have designed an exterior of such an eccentric and rococo character as that of Rosewell or Londonderry House, the principal edifice in Kingsmead Square, and built for T. Rosewell, whose rebus, a rose and a well, with the date 1736, is under the circular pediment. It has, however, an interesting detached Ionic porch, and internally there is good panelling and other detail, and a particularly fine mahogany and oak staircase. Dr. Butler, Bishop of Durham, lived in this house, and died here in 1752 at the age of sixty years. It was also at one time the residence of Dr. Abel Moysey, one of the three physicians of the General (now the Mineral Water) Hospital in 1776.

The area of the Square is 148 feet by 121 feet, and the elevation of the south side is good.

Kingsmead Street.

From the north side, in a westerly direction, runs Kingsmead Street, called King Street in Strachey's map, published about 1731-2. It was begun about 1730 and contains some interesting old houses, several of which are seen in the photograph, to the right of Rosewell House. One of them, of which a view of the hall is shown, with its original wood panelling, of the character of that in Weymouth House (page 22 ante), is typical of many in this street.

Journal Office.

On the opposite side of the street, at Nos. 6 and 7, stands the office of Keene's Bath Journal, a paper established in 1742 by Boddeley, a churchwarden of Walcot Church. Boddeley's daughter married a John Keene, and since that time the paper has remained in the hands of the Keene family. The house is one of the oldest in the street, and still retains most of the original sashes, with their small panes (nine to each sash) and thick glazing bars. It is panelled throughout and has some interesting brass door furniture. (See head and tailpieces.)

13, Kingsmead Street

Beyond the Journal office and on the same side, is a house, No. 13, with a room at the back, the walls and ceiling of which are

enriched with fine medallions, and bas-reliefs of classic subjects in plaster work. Peach gives a long account of this plaster work at p. 41 of his Historic Houses (First Series), and suggests that it was executed by Wedgwood, who in 1772 to 1773 opened a branch business in Westgate Buildings for the sale of his pottery; but they were more probably the work of an artist, Sheldon, who lived here. Wood, speaking of this street in 1749, says that it contained 36 houses, and he allows that four of these were "extreme good ones." Amid numerous changes in other parts of the old city it is pleasant to find a street which has altered its character so little during 170 years.

Avon Street.

From the south-east corner of Kingsmead Square runs Avon Street, which in its upper part contains some well designed houses, undoubtedly by John Strahan. The farther one shown on the photograph remains as it was when first built with its pedimented door and window heads, Doric entablature and small paned windows. The eight panelled front doors give dignity to the little elevations. There is wood panelling as usual in the interior. These houses closely resemble those in Beaufort Square, also by Strahan, and so named by Hobbs, the Bristol merchant, one of the lessees of the land, because he had a share in the navigation of the river between Bath and Bristol, the Act for the carrying out of which had been obtained by the Duke of Beaufort in 1711. It was not, however, until 1724 that this latter scheme was put in hand by Hobbs, and a subscription opened, in which thirty-two proprietors each took a share. From among these Thomas Attwood, Dr. Bave, and Ralph Allen were appointed treasurers, and in December, 1727, the first barge was brought up to Bath, containing deals, pig lead, and meal.

Newton Bridge.

It was about this time that the first Newton Bridge, or New Bridge as it is now called, was built by Strahan. In former times there had been a ford at this spot, but the river had now to be deepened for the passage of boats. Wood says that the bridge was a copy of one of Palladio's designs, and consisted of three arches resting

PLATE LIII.

AVON STREET.

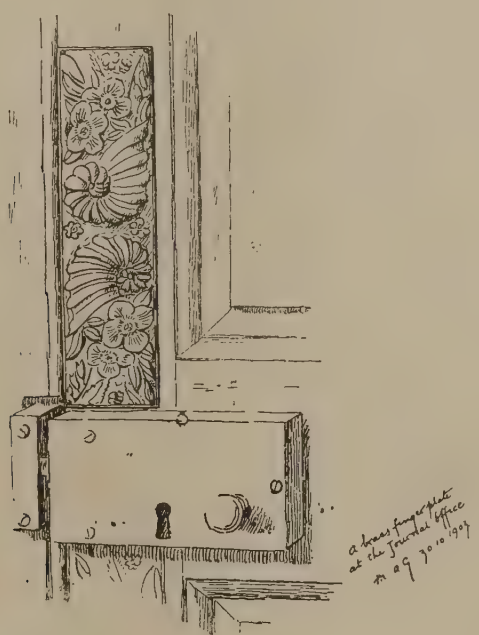
on piers 7 feet broad and 10 ft. 4 in. high above the surface of the water in summer time; the middle arch was 30 ft. in span, the side arches 22 ft. Each arch rose one-third of its chord line, and was turned with pent stones 18 in. thick. The bridge was 15 ft. broad over the river, but 23 ft. broad over the abutments, and its total length was 203 ft. Allen contracted for the work at a fixed price. Later in the 18th century the bridge was rebuilt as a single segmental arch of about 88 ft. span, and about 1826 Henry E. Goodridge widened it by adding 10 ft. on the upper or east side.

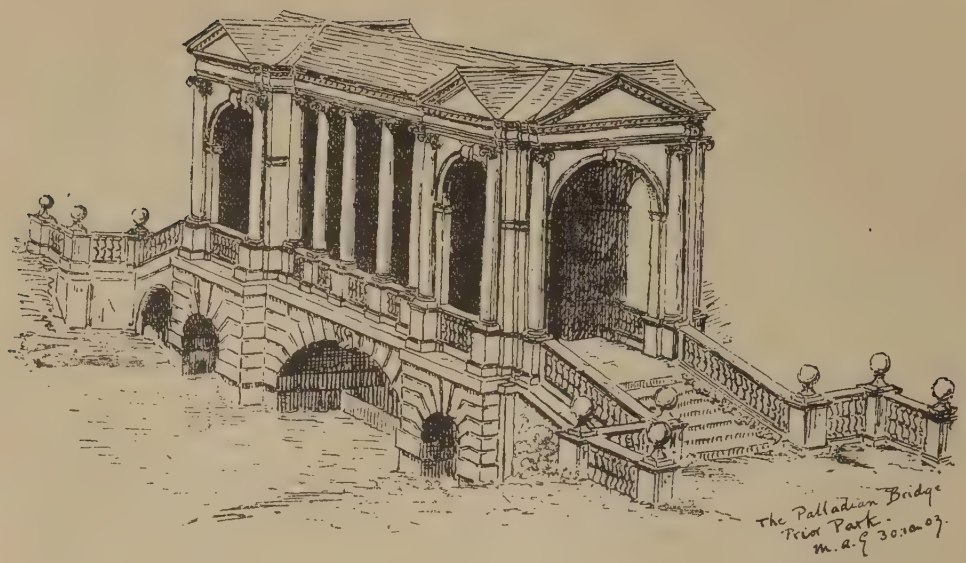
Monmouth Street.

Upon a small group of houses in Monmouth Street, which are of interest as being built of brick with stone quoins and dressings, is a rain-water head with initials H S M and date 1731, the period at which we know that this part of the city was in building.

The Quay.

The Quay, now called the Broad Quay, was formed in 1729, and was also the work of Strahan. One or two of the original houses still remain, facing the open space.





CHAPTER VI.

PRIOR PARK.

Development of Combe Down Stone Quarries.

WHEN, about the year 1727, the river had been made fit for navigation, Ralph Allen purchased some of the quarries on Combe Down that he might export the freestone in block. He then set himself to improve the means of transport between the quarries and the city, laying down a tram line to the water-side, as shown in the curious engraving of Prior Park, which is probably a copy of a larger one published in 1752. It professes to represent the house and adjacent buildings as they appeared in 1750, but the position of the buildings on the right is inaccurate. The trucks were taken part of the way down the present "Carriage Drive" by horses, and the rest of the way by their own weight, and the easier transport thus enabled the price of stone to be reduced from 10s. to 7s. 6d. a ton. He also opened a new quarry from the top instead of working underground in order to avoid the frequent accidents which occurred in the latter. To make the stone still cheaper and to further encourage the use of it, Allen began to construct houses on Combe Down for the quarrymen, and at Widcombe for the banker masons, that they might save the time

PRIOR PARK FROM AN OLD ENGRAVING.

spent in going to and from the city; he was also able to give them constant employment. These small houses, formerly called Allen's Cottages, and some of which still remain in Church Street at Old Widcombe, were roofed with worked stone tabling as in the lodges on the Carriage Drive. With these improvements the price of stone for local use "was lowered about a tenth part," though at first Allen was confronted with competition and difficulties, partly from want of freightage and partly through the local master-masons reducing their prices still more than he himself had done. In addition to this there was great opposition in London to the use of the stone which Allen had hoped to supply for the work at Greenwich Hospital, under Colin Campbell, and grave doubts were expressed as to its durability. Wood, however, was able to prove that this was only the result of prejudice, and as a consequence the governors of the hospital held an enquiry into the mason's trade, the outcome of it all being that they were able to contract for the new work in *Portland* stone at 33 per cent. less than they had paid for it before. Hereupon Allen resolved to exhibit the stone "in a seat which he had determined to build for himself near his works, to much greater advantage and in much greater variety of uses than it had ever appeared in any other structure." This then was the origin of Prior Park. At a little later date the Bristol Exchange and the new casing at St. Bartholomew's Hospital, in London, were both executed with stone from the same quarries, the latter at his own expense.

Allen's Early Life.

The question may naturally arise as to how Allen had acquired the wealth to enable him to embark on such a costly undertaking. Born about 1692 at St. Blazey in Cornwall, and of respectable parentage, the boy soon developed a character for business and hard work in the post office at St. Colomb. From hence, by the desire of the post office inspector, and with the consent of his friends, he was transferred to Bath, where in 1715 he is found as a clerk in the post office. The story of how he came under the notice of General Wade

PLATE LIV.

RALPH ALLEN.

(From a photograph of the original picture painted by T. Hudson and engraved by J. Faber, 1754 *)*

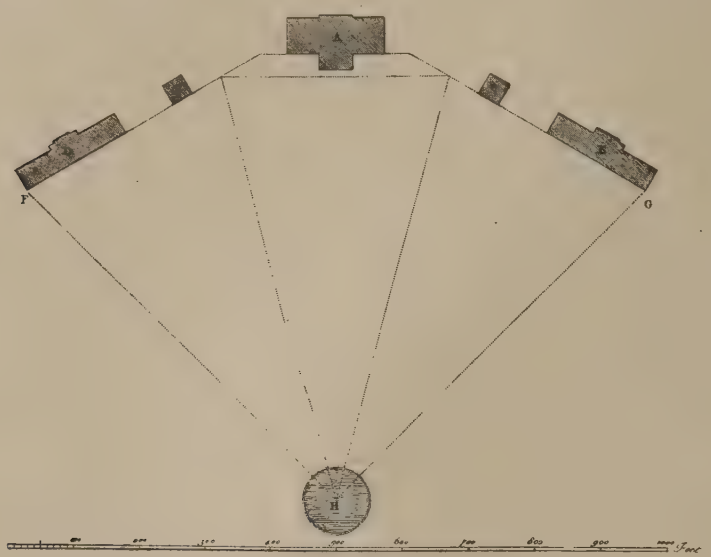
need not be repeated; enough that he eventually became deputy postmaster of Bath. In 1720 he undertook to establish a system of cross posts, by which correspondence for places on the by-roads should be delivered with a rapidity almost equal to that for places on the great post roads. The Treasury consented to his proposals, and he entered into an agreement to pay the government £6000 a year in return for a lease of all the cross posts to be established. He thus began to build up an immense fortune, which at his death had amounted to nearly half a million of money. In 1742 he filled the office of Mayor for the only time in his life; three years later he formed a corps of Bath City Volunteers at his own expense, and in 1763, on his retirement from the Corporation, he gave the city £500 towards the building of a new Guildhall.

The site chosen for the mansion, known afterwards as Prior Park, because the grounds formerly belonged to the Priory of Bath, was about 460 feet above sea level, and nearly at the head of the beautiful combe that rises from the bottom of Widcombe Hill and terminates on Combe Down; it was one particularly calculated to set off any building that might be placed on it. The work was commenced about 1735 and was finished about 1743.

Plan of Prior Park.

The scheme of the design was threefold—a central mansion with east and west wings and a pavilion placed between the more important buildings and joined up to them by a colonnade. In the execution of the work, however, the wing of offices marked D was joined up to the pavilion B, and thus brought nearer to the house on the east side, while on the west they remained detached as on the plan. A basin of water was intended to be constructed at H, and it was proposed that the whole extent of the front of about 1,050 feet should form three sides of a duodecagon inscribed within a circle of quarter of a mile in diameter, struck from the centre of the basin of water, which

does not now exist. The following description of the house is extracted from Wood's own account of it. The first part to be erected was the westward wing of offices marked E, then the square pavilion marked C, and lastly the mansion. These three were then united by the lower building or colonnade before any part of the foundation for the remaining buildings to the east was begun. The pavilion and the part of the colonnade to the west of it, as far as the stables, gave place in 1844 to



The General PLAN
Of Mr Allen's House and Offices, in the Wideomb, of Camalodunum, near Bath,
as it was first Designed.

(From Wood's Essay on Bath.)

the classic church, designed and commenced by the elder Scoles, and continued by his son in 1872. It is Corinthian in style.

Stables.

The offices, which were, in fact, the Stables, consisted of a principal and half storey, extending 172 feet in front, and 34 feet in depth, measured on the plinth course, and they were intended for stabling for 24 horses, with 3 coach houses, harness room, barn, granary, and a hay house in the centre part, 20 feet high. The stables and hay house were vaulted in stone, and a view of the central part of the building is given in plate

PLATE LV.

VAULTING IN WEST WING—PRIOR PARK.

The ELEVATION, to the South,
Of the Westward Wing of Offices to Mr. Allen's House in the Widcomb of Camalodunum near Bath,
with the Roof as it was Originally Designed.

I Wood Arch.

P Fourdrinier Sculp

(From Wood's Essay on Bath.)

LV. The soffits of the arches are panelled, and the pendentives are crowned with a cornice and small saucer domes. The stables had shallow arched recesses, six on each side, for the stalls, which were apparently only five feet apart from centre to centre; the whole was entirely lined with wrought freestone. This part of the building was finished in 1737. It has now been much altered, and two rooms occupy the place of the former stables, while the two middle intersecting vaults against the walls have now been thrown into one.

The central projecting portion on the south side was 50 feet wide, and had an attached Doric portico with two columns on either side of the entrance; but in place of the projecting ceiling joists under the roof, which was designed so that a person might walk from one part to another in the dry, and was to have been covered with Cornish slate, the eaves were finished with stone corbels and the roof covered with stone (probably stone tiles). At a later period the small windows of the first floor were raised a foot, the roof was removed, and additional stories added. The older portion of this front is now rusticated.

Pavilion. The pavilion (C), 34 feet square, was for coaches to stop under, and the upper part was for pigeons, the whole finished in worked stone. The hollow piers were 9 feet square and 13 feet 6 inches high to the springing of the arch, which was 16 feet across. The roof was square (not octangular as at first intended) and finished against an octagonal turret 10 feet in diameter, surmounted by a dome and vane, the total height to the top of the latter being about 59 feet.

Colonnade. The colonnade between the Stables and pavilion was intended for the other poultry, and consisted of three rooms, each with three arched openings, and this same structure was continued again between the pavilion and the mansion, the whole having rusticated joints and being crowned with a balustrade. The interior is ceiled in wood and plaster in the form of intersecting barrel vaulting, the upper part of the groins being enriched.

PLATE LVI.

PRIOR PARK, SOUTH FRONT.

The ELEVATION, to the North,
of the Square Pavilion to Mr. Allen's House,
In the Widcomb of Camalodunum, near Bath,
For Coaches to Stop under &c.

I. Wood Arch. P. Fourdrinier Sculp.

(From Wood's Essay on Bath.)

The Mansion; South side.

The mansion, which is 147 feet in length by 55 feet in width at its ends, had its entrance or south front facing up the hill towards Combe Down. It was built in 1737, as proved by the following legend on one of Wood's plans, "The Plan of the Basement Storey of Mr. Allen's House at Widcombe, in the Cure of Bath, as it was built A.D. MDCCXXXVII." It consists of a long façade of 15 openings, relieved by an attached Ionic

portico, with 6 half columns and a pediment, and this forms the entrance; the windows on this side are extremely plain. In the frieze immediately below the main cornice, which also runs the whole way round the building at the same level, there were originally windows, both on this side and at the west end, which gave light to the garrets; these have now been mostly filled in and dormer windows take their place. The parapet, which like the other sides was designed as an open balustrade, has been also filled in. An area runs the whole width of the front, the basement here being entirely below the ground level.

North side.

The north side, facing towards the city, is the chief front and is full of detail. The natural slope of the ground allowed of the basement being entirely exposed, but the four flights of steps intended by Wood to have been placed on either side of the portico were never carried out. At a later date (about 1836) Bishop Baines added the present central flights and the two sweeps of steps, which, with the terraces and balustrades, form a good architectural finish to the grounds on this side of the house (Plate LVII.).

The fine Corinthian hexastyle portico has a considerable projection from the house. The columns are 3 feet 1½ inches in diameter, and have a total height of nearly 32 feet. It was at first intended that all the window openings on the ground floor on this side should have pilasters under the pediments, but these gave place to moulded architraves, and on the upper storey the horizontal cornices were omitted. The east end, however, on both floors, and the west end on the upper floor are still left as originally designed (Plates LVI. and LVIII.). All these three sides are finished with an open balustrade. The total depth of the house from the outside of the Corinthian portico to that of the Ionic one on the south side is 80 feet.

Basement Storey.

*"About eight hundred Tun of Free Stone, in large Blocks, was buried under Ground to make the Foundation Walls, or

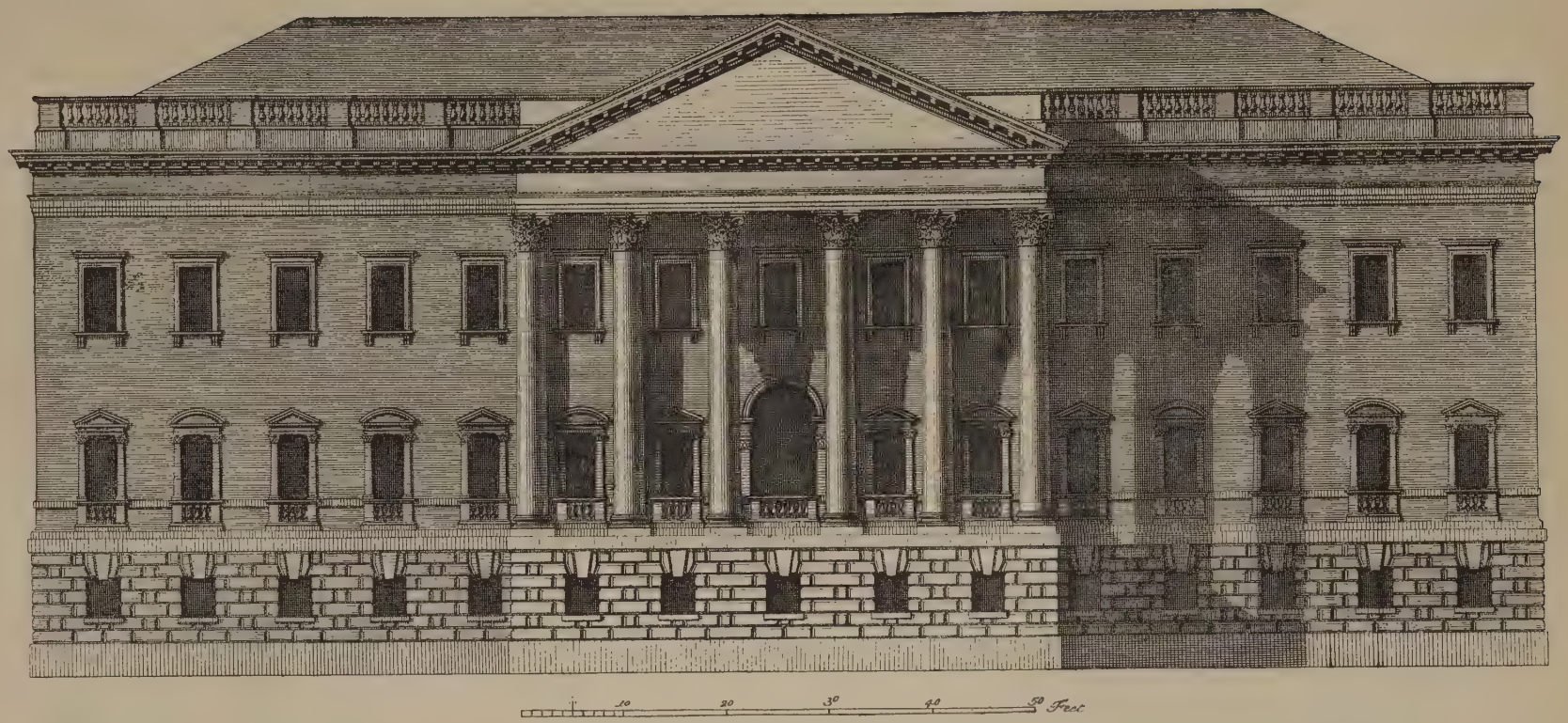
* Wood's "Description of Bath," p. 430.

PLATE I.VII.

THE TERRACES, PRIOR PARK.

PLATE LVIII.

PRIOR PARK, NORTH FRONT.



The ELEVATION, to the North,

Of Mr. Allen's Houſe, in the Widcomb of Camalodunum, near Bath

with the Windows Dreſsed according to the Original Deſign.

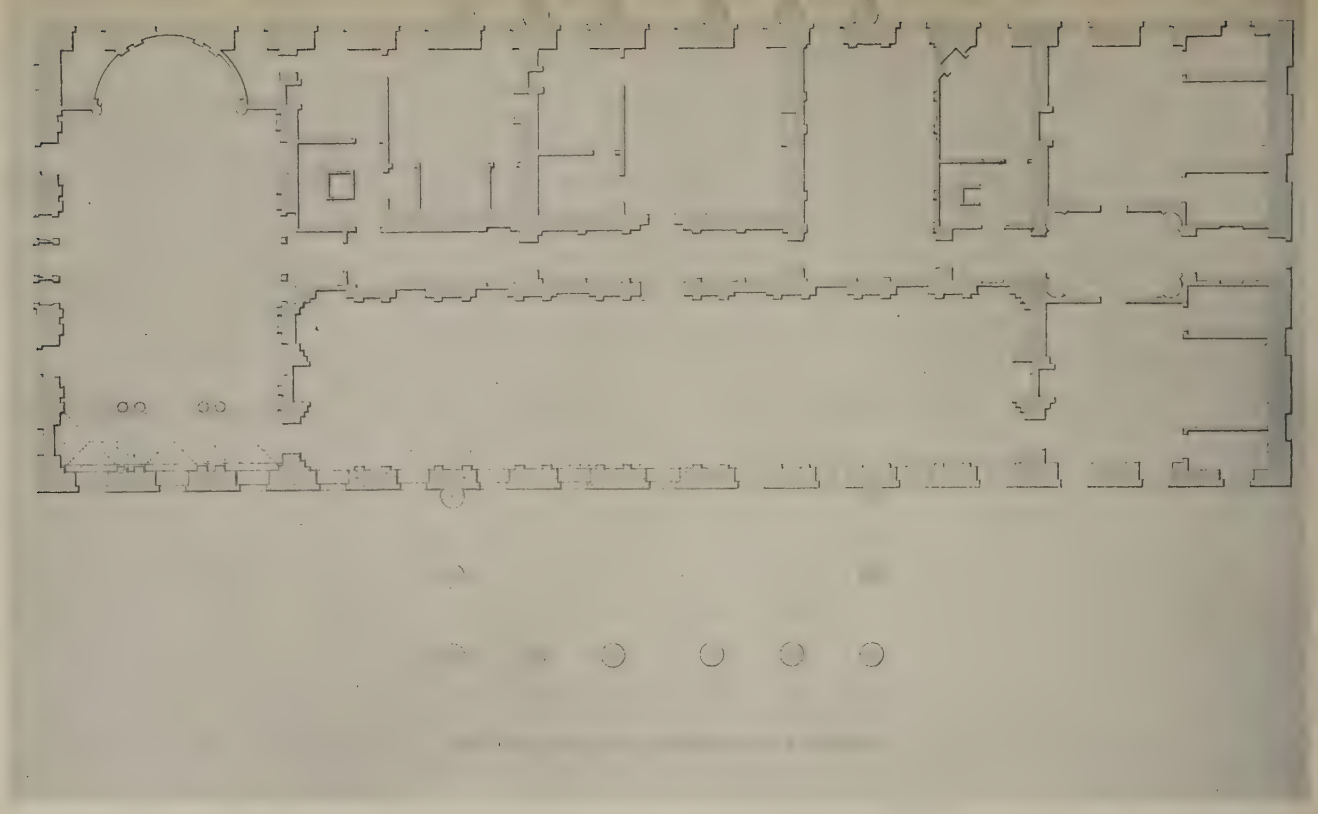
(From Wood's Eſſay on Bath.)

Stereobata of this Structure as firm and secure as the Nature of the Soil to be built upon seemed to require (and be it noted that there were springs of water to contend with and carry off); and then the Walls of the Ground or Basement Storey, or rather those that make the Stylobata of the House were erected, both Inside and Outside, with wrought Free Stone; The several Rooms and Passages were Arched, or Vaulted over with the same Material; and the Stairs were likewise made of Stone: So that the Defects in other great Houses from Plaistered walls in the Basement Storey were effectually removed in this; and the Walls of the first Storey of Mr. Allen's House, by being of smooth Stone, will always appear Neat, Firm and Dry."

"But a greater Advantage than all this accrues to the Building from its Free Stone Walls; for by their being erected with large Stones, in equal Courses both within and without, they become equally strong on both Sides, and thereby able to support the incumbent Work, without being liable to buckle under the Weight of it, while every part of the Building is sinking down to a Solid Bearing" (a piece of very sound advice).

"Twelve Feet is the clear Altitude of the Rooms in the Basement Storey; but a narrow Passage running thro' the Middle of the House, from one end to the other, is lower by a Foot: The Chimneys in the several Rooms are dressed with Architraves Crowned, or intended to have been Crowned with their proper Freezes and Cornices, all in Free Stone: And with the same Material the Door Cases next the Passages were made, Architraves being Worked upon their external Faces, as the proper Dress for the Apertures."

"This Passage by being divided into five parts, regularly finished with Free Stone Ornaments, becomes the beauty of the Inside of the Basement Storey; the Rooms of which receive their Light by Square Windows in the North Front, but by Oblong Windows in the South Front: And that Free Stone might appear as well in the Bottom of every Room as on the Top, and against the Sides, the Floor of



First Floor

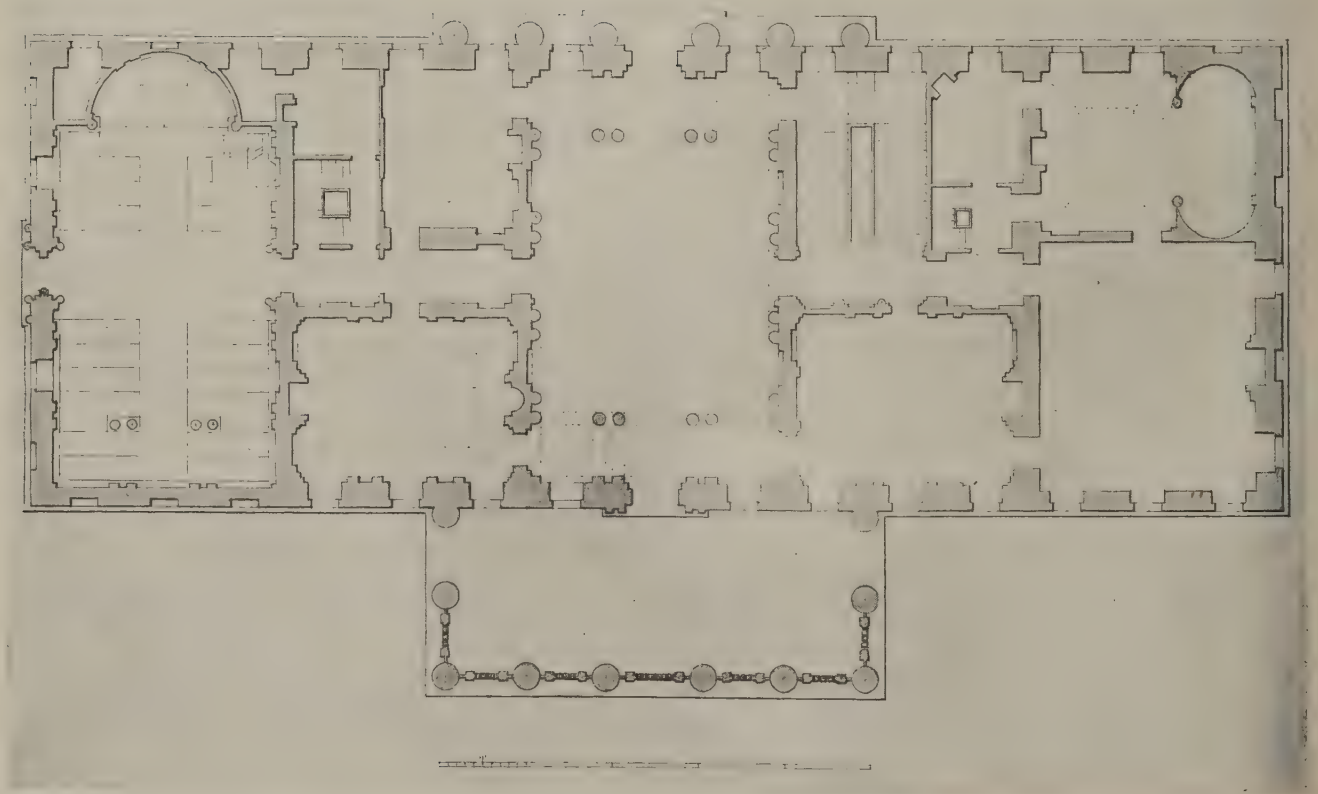
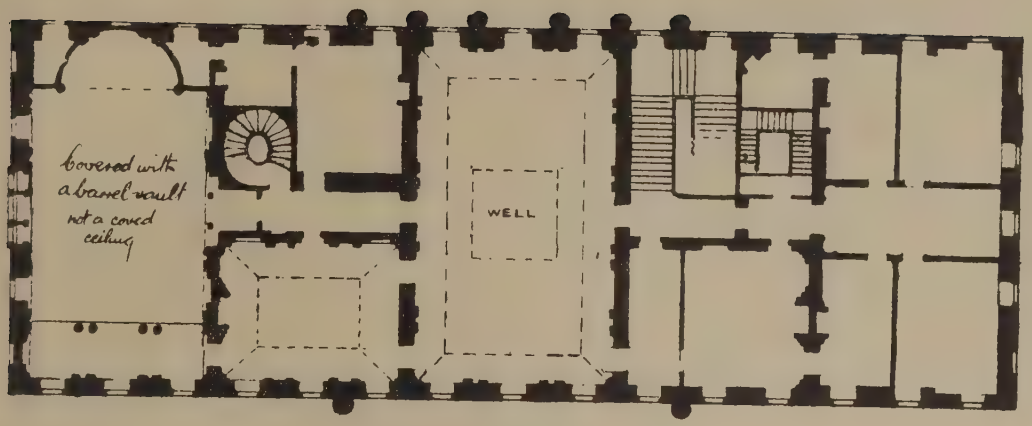


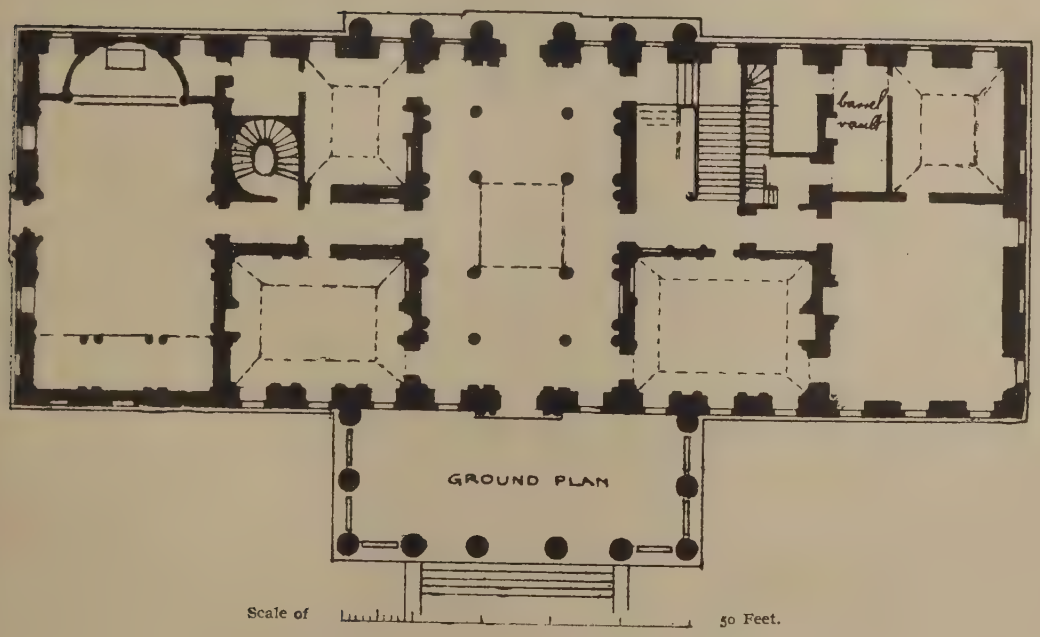
Plate LIX.

Ground Floor.

PRIOR PARK—FROM THE ORIGINAL DRAWINGS OF JOHN WOOD.



FIRST FLOOR PLAN



PLANS OF PRIOR PARK AT PRESENT TIME.

the whole Storey is Paved with it, tho' of a harder Kind than that of the Walls; it is part of the first Bed of the open Quarry; and, from its Calcined, or rather Shelly Nature, the Workmen call it Ragg-Stone, or the Ragg of the Quarry: It is the very Strata of Stone that makes the Roof of the Subterraneous Quarries; and the next Layer under it, commonly called the Picking Bed, is generally as much Softer than the good Free Stone, as the Ragg is Harder."

The Basement Storey was divided into a Servants' Hall, a Housekeeper's room, another for the Butler, and a third for Footmen; a Laundry, Bakehouse, Kitchen, Scullery, Larder and Pantry; a Milk Room, Dairy and Scullery to the same, and Beer and Wine Cellars. Some of the large stone fire-places still remain.

Plans of Ground and First Floor Stories.

By the courtesy of Mr. Frederick Shum, F.S.A., I am able here to reproduce plans of the ground and first floor storeys, and at p. 96 a longitudinal section of the parlour, hall, and dining room on the north side, with the gallery over, all from the original drawings of John Wood, and evidently done at the same time as the Basement plan referred to above, viz. 1737. The interior of the house was extensively altered after the fire of 1836, and the two sketch plans show its present condition. The most noticeable alteration is on the upper floor where part of the long gallery has been absorbed into the present Library and the rest made into rooms. The Chapel has a wagon-headed ceiling of plaster, while the original plan indicates a cove and flat ceiling.

"Ascending from the Basement to the Principal Storey we enter a Hall, extending from the Front to the Rear of the House; and to the Eastward of that Room there is a Parlour, Study, Store Room, Chapel and Back Stair Case; to the Westward a Dining Room, Drawing Room, Bed Chamber, Dressing Room and principal Stair Case; and to the Northward, a Porticoe, or rather, as it is now used, a grand Pavilion. . . ."

Ground Floor.

"The Altitude of this Pavilion, as well as that of the Chapel, is determined by the Base of the Roof of the House; but all the

PLATE LX.

UPPER PART OF HALL, PRIOR PARK.

PLATE LXI.

DINING ROOM, PRIOR PARK.

PLATE LXII.

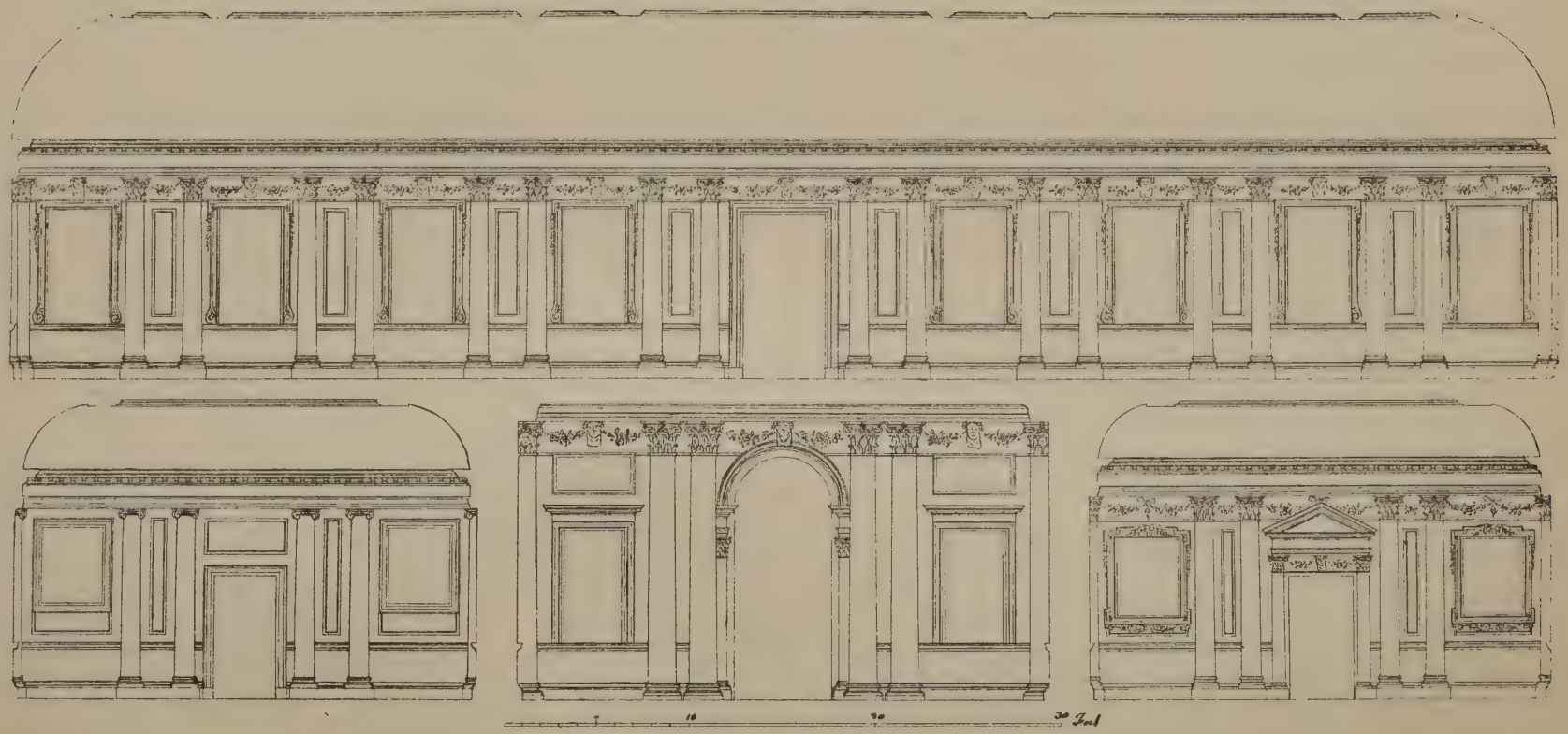
DRAWING ROOM, PRIOR PARK.

other Rooms are covered over at sixteen Feet in heighth: The Walls, both Inside and Outside, are all built with Free Stone, and the fixed Ornamental Parts of the Hall, Parlour, Dining Room, Chapel, Stair Cases and Passages next them were all compleated at first with that Material; though afterwards the Stone Ornaments of the Parlour and Dining Room were cut off; and the Walls of those Rooms were lined with Wood."

The Hall has eight columns supporting the upper floor, and it was originally entirely covered over, but the position of the supporting columns has been altered, and the ceiling, which is modern, opened in the middle, so that from below are seen the cove and ceiling of the upper storey, the former with its rich ornamental plaster work, which has not been painted since it was finished after the fire of 1836. The central panels on either side, not seen on the photograph, represent Music and Hunting.

The inside of the chapel was of the Ionic order below, and the Corinthian above, the parlour was of the Ionic order, and the hall, dining room, principal staircase and gallery, were finished with the Corinthian order. The dining room, formerly called the parlour on the east of the Hall, of which a photograph is shown, has a finely carved door head and enriched door panel mouldings. The pilasters are of wood, but are filled with plaster work, presumably of a later date. The drawing room has the same general treatment, but the pilasters are fluted and cabled. The mass of carving in the style of Grinling Gibbons is said to have come from Houndstreet House near Marksbury, the seat of the Pophams, which was entirely dismantled in 1848, and many of the treasures of which Bishop Baines brought to Prior Park. The fire-place, though of a type not uncommon in Bath, hardly bears the mark of Wood's work, and in his plan it is shown on the opposite side of the room.

"The upper Part of the Chapel, the two Stair Cases, the Passages between them and a Gallery of twenty Feet high extending First Floor.



The SECTION of the four Front Rooms in the North Side of Mr Allen's House at Widcomb, in the Rectory of BATH
As they were Originally Designed to be Built and Finished with Free-Stone.

(From an original drawing by John Wood.)

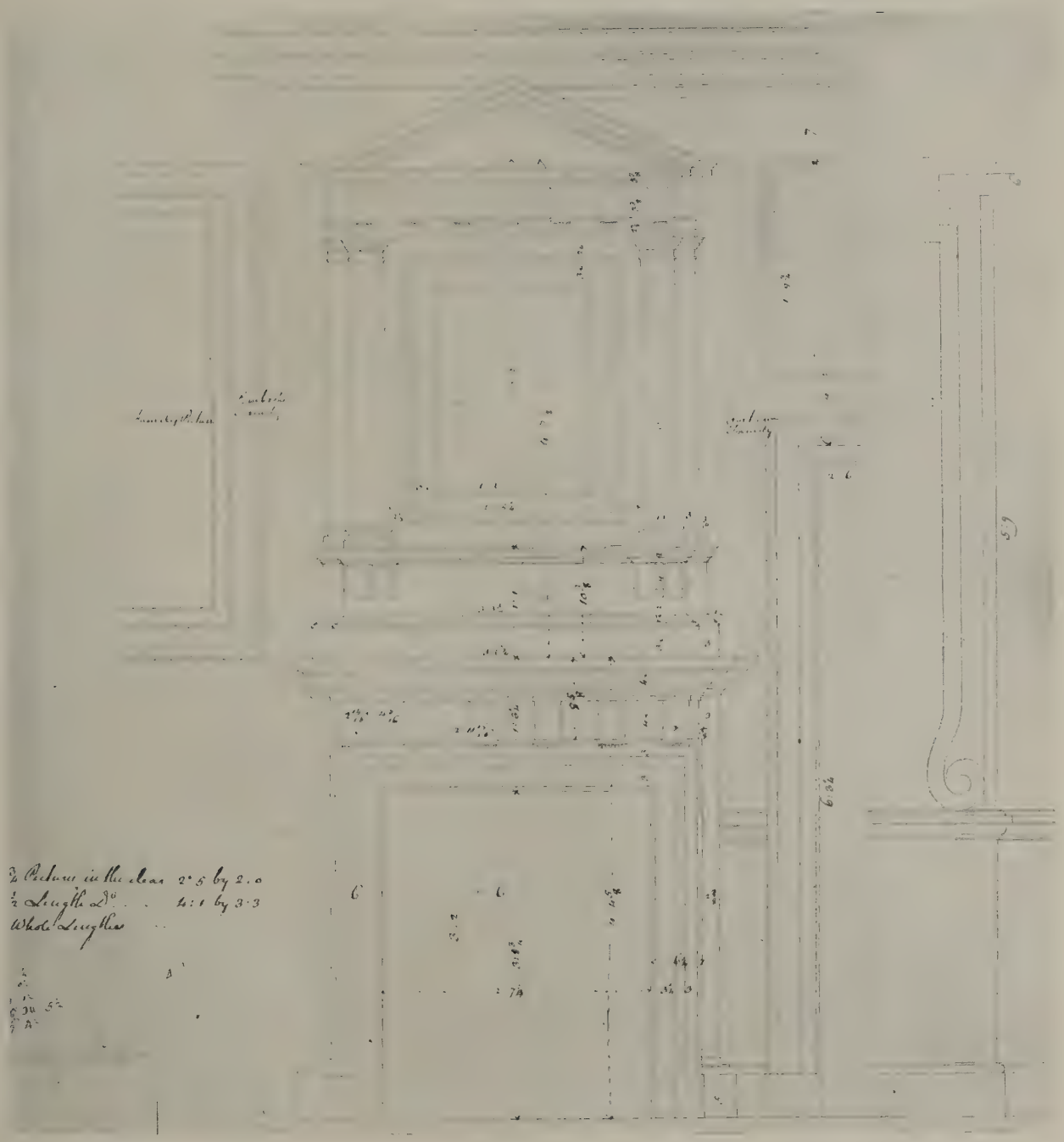


PLATE LXIII.

A DESIGN FOR A FIREPLACE BY JOHN WOOD.

PLATE LXIV.

DOORWAY IN THE CHURCH, PRIOR PARK

over the Parlour, across the Hall, and over the Dining Room are all compleated with Stone; while the Walls of five Bed Rooms in the same Storey, of twelve Feet in heighth, those of two Dressing Rooms, and those of three or four Closets are Lined with the same Material."

As the Mansion with its dependencies was intended to display to the fullest advantage the material which Allen wished to bring to the notice of the public, "the Perambulation for the Curious was thus Designed":—After viewing the Stables in the simplicity of the Doric manner, and going under the Pavilion, they were to enter an Ionic Gallery, which connected it with the Mansion. Thence to the vaulted stone passage in the basement storey from which they were to ascend to a stone Hall of the Corinthian order, and from there pass into the Portico. Coming back into the Hall they were to enter the Dining Room, and thence pass upstairs to the Gallery over, the gradation of beauty, all of the Corinthian order, increasing from the Dining Room till it found its final expression in the upper portion of the Chapel.

A detail of a fire-place with part of the side of a room, which may be a design for some part of Prior Park, is an interesting working drawing, and shows panels intended for family pictures—the Pembrokes and the Cortasons. Many of the designs, from amongst which this one was taken, are not drawn to scale, but certain proportions only are figured upon them.

In the present church, are three finely carved doorways, with delicate enrichments and scroll work on the friezes. They are said to have been brought by Bishop Baines from Houndstreet House.

East Wing.

The east wing, of which the south front is shown, has been altered since its completion by Wood, who refers to it on p. 96 of his Essay. A storey has been added over the square in the centre, which is crowned with an octagonal attic and dome. This is either copied from that which once crowned the pavilion on the east of this building, or possibly it is a reconstruction of the same

turret. In any case the lower part of the pavilion remains as designed with the exception of the arch having been filled in.

Palladian Bridge.

At the foot of the slope on the north side, and rather more than a quarter of a mile from the mansion, stands the Palladian Bridge, an almost exact copy of that built by Robert Morris at Wilton House, in 1736. It would be interesting to know how Allen came into possession of the working drawings necessary to construct such a work as this is, since at the time it was built, it is probable that Wood was no longer Allen's architect. The bridge spans a part of the old fish ponds, once belonging to the Priory of Bath, and from which Prior Park now takes its name. It was finished in 1756, as appears from a note in a letter written to Mr. Pitt in that year, by Thomas Potter, and quoted by Peach at p. 132 of his "Life and Times of Ralph Allen." He says: "The scene at Prior Park changes every hour. . . . *Half the summer will show the bridge;* the dairy opens to the lake; vast woods have taken possession of the naked hills, and the lawns slope uninterrupted to the valley." These words are fairly conclusive since there is not wanting strong proof that it was built between 1750 and 1760. Amongst the initials scratched upon the masonry are some bearing dates as early as 1777. Except the ceiling, which is of plaster, flat and quite plain, and the roof, which is slated, the whole of the bridge is built in stone. The frieze, inside and out, is pulvinated The balusters are of a type which was not common in Bath, and have something of a Venetian character about them.

Porters' Lodges.

The Porters' Lodges at the top and bottom of the present carriage drive through Prior Park were designed by Wood; he refers to the particular kind of roofing used in them, which he had seen on a small house at Bowden Hill, in Wiltshire. It is a thick tabling, laid in projecting courses, with rounded nosings exactly as in the Abbot's Kitchen at Glastonbury, but probably it was found unsatisfactory, both on account of its weight and the penetration of the wet. Another specimen of the same kind of

PLATE LXV.

SOUTH FRONT OF THE EAST WING, PRIOR PARK.

PLATE LXVI.

THE PALLADIAN BRIDGE, PRIOR PARK.

PLATE LXVII.

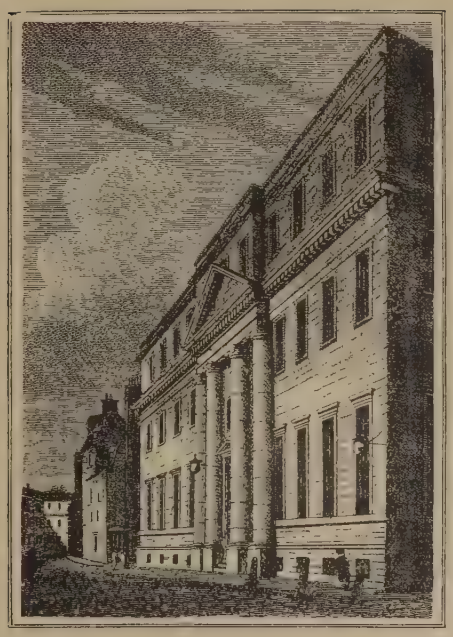
INTERIOR OF THE PALLADIAN BRIDGE.

roofing is on the house near the junction of Prior Park Road and Widcombe Hill, now the workshops of Mr. B. Smith, where semi-circular arches of ashlar, 12 inches wide, are thrown across from wall to wall, at a distance of about 4 feet apart from centre to centre, the joints of the stone tabling thus resting upon the arches. This house was once the lodge to the Prior Park estate, and there were private gates across the present Prior Park Road. The pillars now at the middle Lodge also stood here. These, together with those at the entrance to the private grounds midway up the hill, as well as those at the main entrance to the house, and at the Lodge on Combe Down, are all fine examples of their kind. The gates were probably of wood. Two monolith pillars, more curious than beautiful, exist at the entrance to the farm; one of them measures 3 feet by 3 feet 6 inches and is 12 feet high, weighing approximately 8 tons.

It was in the beautiful house and grounds, which we have here described, that Ralph Allen loved to entertain the cultivated men of his day. Although the mansion was primarily built to develop the natural resources of the neighbourhood, its owner was yet most generous and hospitable to all whom he could befriend. Dr. Richard Graves, Dr. Oliver Warburton, Gainsborough, Garrick, Quin, Fielding, Hoare, Richardson, Thicknesse and Pope had all shared his kindness; he was on intimate terms with the great Pitt, and left him a legacy of £1,000, and Pitt's friend, Charles York, son of the Earl of Hardwick, as also Thomas Potter, son of Archbishop Potter, and sometime secretary to the Prince of Wales, were visitors at Prior Park, while in 1752 the Princess Amelia and her brother, the Duke of York, honoured Allen by a short stay at his house.

Allen died in 1764, aged seventy-one years, and was buried in Claverton churchyard. The estate descended to Bishop Warburton, who had married Allen's favourite niece, Miss Tucker, but he did not live much at the mansion, and the society fell away. After

his death in 1779, the house came into the possession of Viscount Hawarden, whose wife was Mary, a daughter of Ralph Allen's brother. He died in 1803, and Thomas Ralph, second Viscount Hawarden, succeeded him. With the death of the latter, in 1807, the connection of the Allen family with Prior Park ceased. It was bought by Thomas, a Quaker of Bristol, who in 1829 sold it to Bishop Baines for £22,000, and it was for a time well cared for, although the interior of the house suffered considerably from the great fire which took place on May 30, 1836. After passing through other hands, it was purchased in 1867 by Bishop Clifford, and it thereupon became a Roman Catholic college.



THE GENERAL HOSPITAL.
(From Egan's Walks through Bath.)

CHAPTER VII.

MINERAL WATER HOSPITAL—LIME KILN, LYNCOMBE AND BATHFORD SPAS —KING'S AND QUEEN'S BATHS—LILLIPUT CASTLE—ST. MICHAEL'S CHURCH—NEW KING STREET.

Mineral Water Hospital.

THE Charity of the General Hospital or Infirmary, known for the last forty years as the Mineral Water Hospital, was the direct outcome of the expiration of the law which gave to the poor of England a licence to travel to, and a right to use the baths of Bath. This law ceased in 1714, and about two years later Lady Elizabeth Hastings and Henry Hoare proposed to accommodate the poor who came to Bath by the erection of a hospital in connection with the waters. Shortly afterwards Sir Joseph Jekyl entered into the scheme, and in 1723 opened a subscription list. William King, Thomas Martin, Richard Nash, Richard Sambourne, and Richard Marchant undertook the subscription lists, and the amount thus collected was £273 12s. 1d. Meanwhile a scheme was drafted

with the help of eminent legal advice, and was approved by the body of subscribers, who chose thirteen representatives to manage the Charity. They were Richard Nash, Humphry Thayer, Henry Hoare, Archdeacon Hunt, Dr. Bettenson, Dr. George Cheyne, Dr. Charles Bave, Dr. Beeston, Dr. Quinton, Jerry Pierce, Richard Marchant, senr., Milo Smith, and Henry Woolmer. From amongst these Humphry Thayer was chosen as treasurer, and in the following year Martin Hardise and Francis Bave were added to the thirteen representatives, and any three of the whole body were empowered to purchase ground and contract for the building. Nothing, however, was begun for two years, but at the beginning of 1727 John Wood, acting on instructions, informed the trustees that directly a proper building could be begun, Humphry Thayer and several others would enter their names for £100 each in the list of contributors. He then set about finding a site for the building. and fixed upon one at the north corner of the Ambury. Two designs were prepared, one for a building 67 feet square and another for a circular building, either of the two to contain 60 patients. A new bath was to be made in the centre of the Hospital, since from its nearness to the Hot Bath the water could be supplied from there without much loss of heat. These plans were submitted to the meeting held in May, 1727, and the circular plan was agreed upon as being the most suitable to the site. The intended building is shown on Wood's map of 1735 at page 78 on the south-west side of the Lower Borough Walls, partly on the site of the houses which now form the junction of St. James's Parade and Peter Street, and partly on the road in front of them. As much ground as should be required for the Hospital was promised by the same Robert Gay who was owner of the land about Queen Square, but Sir Joseph Jekyl afterwards insisted upon the Hospital being enlarged to 100 feet in diameter, and upon having it so arranged that it might be increased from time to time as funds would permit. Wood then enlarged his design to suit a hospital for a hundred

PLATE LXVIII.

THE MINERAL WATER HOSPITAL, ORIGINALLY CALLED THE GENERAL HOSPITAL.

and fifty patients, but Gay would not consent to this, and made up his mind to part with only as much ground at first as would contain a building of 70 feet diameter, with a small portico in front of it. Accordingly Wood again altered his drawings, which at a Trustees' meeting in April, 1731, were ordered to be engraved and printed. This was done by the autumn, and an address prepared for public circulation setting out the purpose of the Charity and stating that the expenses of building and furnishing the Hospital were reckoned at £2,500 or upwards, towards which the sum of £330 had been already collected. The trustees were as follows :—

The Mayor, the two Justices, and the Minister of Bath, for the time being.
Charles Bave, M.D.
Humphry Thayer, Esq.
Ralph Allen, Esq.
George Cheyne, M.D.
William Oliver, M.D.
Edward Harington, M.D.
Richard Nash, Esq.
Thomas Martin, Esq.
Alderman Francis Bave.
Alderman Milo Smith.

After all this was arranged, a dispute arose during the conveyance of the land which temporarily put an end to the scheme, and obliged the trustees to look out for a new site, but it was not till 1737, when the Act of Parliament for the suppression of Play Houses came into force, that they were able to obtain one ; this was the piece of ground at the N.E. corner of Parsonage Lane and the Upper Borough Walls, upon which the Theatre built in 1705 had stood. For this site new designs were made, and in January, 1738 a letter was inserted in the newspapers asking for help, and giving the names of those to whom subscriptions might be paid.

By February 9th Wood had completed his designs, and the same month a subscription was opened to increase the funds to £6,000 for the purchase of the ground, and the building and fitting up of the Hospital. Within a very short time £2,082 were sub-

scribed," work was commenced, and in July, 1738, the first stone was laid at the north-east corner of the building by the Rt. Hon. William Pulteney, afterwards Earl of Bath; this is no longer to be seen. The printed plan of the Hospital, as it was published, is that which Wood unfairly drew up "for the sake of ornament and to gain a point in the purchase of the land"; after the completion of the purchase he produced the real plan, and the trustees ordered it to be executed in place of the printed one here given, and which differed materially from the building which was carried out. Since that time the Hospital has been again much altered internally. The north or principal front extends 99 feet, the east side 97, and the west side 84. The central portion of the front is composed of four engaged Ionic columns with a projecting entablature and pediment over, in which it was intended to place a bas-relief representing the Good Samaritan, to be carved in freestone by a Mr. Matthyssens, who was to receive twenty-five guineas for the same. It was, however, never carried out, although Matthyssens made a model and several drawings, for which he received five guineas. The same subject was executed at a later date by H. Ezard, Junr., in the tympanum of the new west wing, finished in 1860.

On either side of the entrance, which had a flight of steps to the street, are five windows; and the west side has nine windows and is quite plain. The east side, which was altered when Union Street was built, faced the stable yard of the old Bear Inn; this yard, though rough, narrow and dirty, was then the thoroughfare between the Upper Borough Walls and Westgate Street, and was commonly used by visitors from Queen Square and other parts on their way to the Baths. The interior of the Hospital, as executed, is thus described by Wood:—*"The entrance into the building being in the north front, we first come into a vestibule, which has on the left side a room for the apothecary, another for the doctors; and on

* Wood's "Essay on Bath," pp. 291, 292.

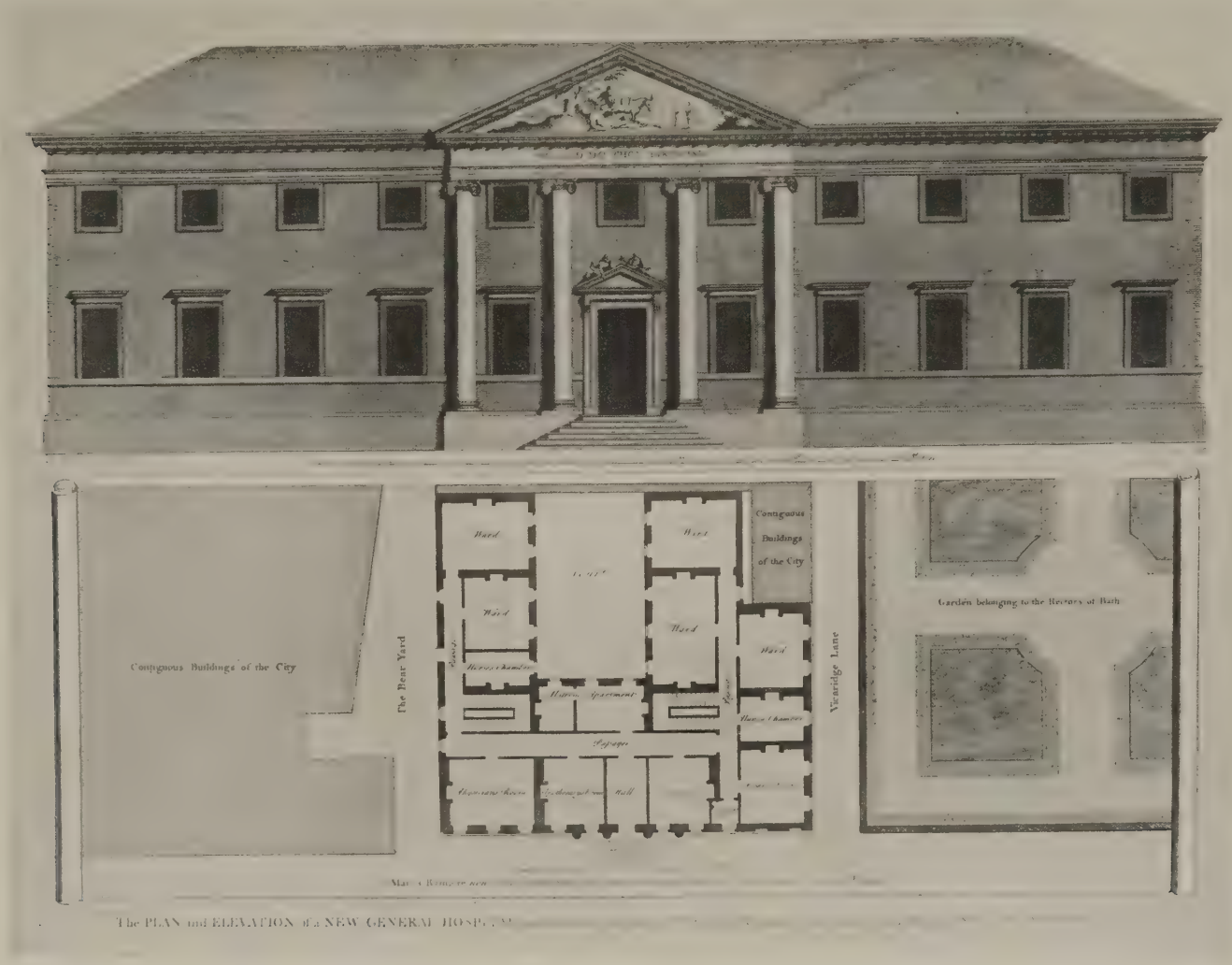


PLATE LXIX.

WOOD'S DESIGN FOR THE MINERAL WATER HOSPITAL.

(From the Chapman Collection.)

the right side there is the matron's parlour and bedchamber, with a room for the surgeons: to the south of this room, and in the west front of the building, there is a committee room, a secretary's office, and a room for the steward; parallel to which is the first ward for men, with a passage between that ward and the front rooms: in the east front of the hospital there is a spacious room adapted for a ward for women: and almost facing the vestibule the chief staircase is placed; a passage lying between it and the back part of the rooms in the north front; and extending from the women's ward to the west front wall of the building.

"The chamber story of the Hospital is divided into five wards; and the ground (*i.e.*, basement) story is appropriated for offices and lodging rooms for some of the servants of the house. The seven wards are capable of holding one hundred and eight beds, exclusive of those for the nurses; and the building may be enlarged to the south to receive any reasonable number of patients; since the land is in possession of such persons as have expressed an inclination to sell it to the governors of the Charity.

"This Hospital stands in the best situation for health, of any place the trustees had in view to erect it upon: the soil is a fine gravel; the garden belonging to the Rectory of Bath makes a large opening to the west; and the north front had nothing to obstruct it, till the Corporation of the City thought proper to permit a house to be built before it, upon waste land, of which I very much doubt their right of granting; and for which they are universally blamed by the strangers, whose charitable minds, or even curiosity, leads them to visit a structure calculated for the entertainment of such poor diseased objects as require all the advantages of a free and open situation to live in while they are trying the effects of the hot waters."

The house here mentioned stood at the south end of Old Bond Street, and became in time the residence of the father of the late Edwin Long, R.A., and of the painter himself. It was taken down

about the middle of last century, but may be seen in the view of Milsom Street, at p. 154.

In 1739 an act was obtained for the establishment of the charity of the Hospital, the corporate body consisting of ninety persons. The first president was Thomas Carew, and the first deputy-president Dr. William Oliver, who, together with Dr. Edward Harington (born 1696, died 1757) and Dr. A. Rayner, became the first physicians of the Hospital, in May, 1740, with Jeremiah Pierce as surgeon. The building was opened for patients in May, 1742, and in the same year four more surgeons, A. Cleland, T. Palmer, H. Wright, and J. Dormer, were appointed. The number of patients that could be accommodated was 113.

A small piece of the ground upon which the Hospital stands was leased from the Bath Corporation, and the rest was granted by the Trustees of St. John's Hospital.

In 1743 it was resolved that the inhabitants of Bath within the old city walls should be excluded from admission. This was rescinded in 1835, although it is quite clear that the founders of the Hospital had intended it only for the use of strangers coming to Bath for the waters.

The funds required for the building had been most liberally helped forward by the exertions of Beau Nash, who was constantly collecting money for it. Except for the trifling cost of the room hired for the meetings of the Governors, the whole of the expenses in connection with the management from the commencement to the completion of the Hospital were gratuitously defrayed, Wood himself giving his plans and supervision for nothing. By the date of the opening of the building the subscriptions had amounted to £8,643, "besides considerable gifts in stone, lime, timber, etc.", the whole of the "wrought free stones, paving stones, wall stones, and lime" having been delivered free by Ralph Allen at his wharf in the Dolemeads. The latter also gave large sums of money from time to time. In this connection it is interesting to note that

there still exists at the Hospital a parchment with a list of subscribers and the amounts, either as yearly payments or for life, which were given. Among the autographs are many well-known names of the period. In 1785 a broadside was published appealing for funds, and on this the elevation of the Hospital appeared as it was finished.

In 1791 a committee was appointed "to enquire into the expediency of building a new Hospital," but the Medical Board unanimously voted against the removal of the building; and, indeed, considered some plans offered by Thomas Baldwin, the architect, for enlarging and improving the present one. The subject of removal came up again, however, and was under discussion for two years, until another architect, John Palmer, proposed to increase the accommodation by adding an attic storey over the cornice of the main front. This was approved and carried out, and by 1795 one of the two new wards thus obtained was completed. Thus the building, much to the detriment of the design, assumed its present appearance.

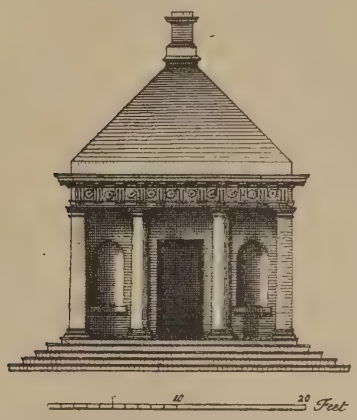
In 1830 the Governors obtained a new act by which they were able to construct baths for the mineral water in the Hospital itself, and so avoid the necessity of carrying the patients in Sedan chairs to and from the Hot Bath.

In 1856 and 1857 the Rectory House and grounds on the west of the Hospital were bought, and plans were prepared by Manners and Gill for a new wing as extensive as the old building. The foundation stone was laid on June 4th, 1859, and the work was finished in November, 1860. The estimates, apart from heating and furnishing, amounted to £8,354, but the total amount spent was £20,000. The name was also changed from the General Hospital or Infirmary to the Mineral Water Hospital.

Lime Kiln Spa.

Not only hot but cold mineral water appears to have been a Bath commodity in the old days. Wood gives us an account of several springs alleged to have had medicinal qualities, and at

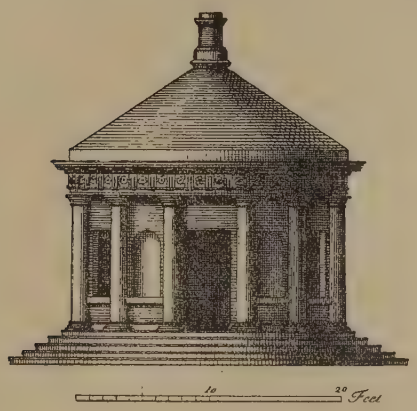
three of these he was employed to design buildings to accommodate those who came to drink the waters, but of which there are now no remains. The earliest of these designs was the Portico of the "Lime Kiln Spaw." The medicinal value of this water had been discovered about the year 1729, and John Hobbs, the Bristol merchant, who was the owner, "conceiving great advantages from the water, made a cistern about the head of the spring, together with proper conveniences for drinking the water and bathing in it; erecting, at the same time, a dwelling house near it": but almost immediately afterwards, Sir Phillip Parker Long contrived to draw off some of the water to his meadow land below, and there built a small portico for the shelter of those who came to drink; "and thus the Lime-Kiln-Spaw was divided in its infancy into the upper and the lower wells; and a spring that began to stand in competition with Saint Vincent's well near Bristol was reduced to little or nothing." Wood, as Sir Phillip's architect, says nothing of the questionable tactics of the latter in drawing off part of his neighbour's water from the upper well. The building was about 18 feet square outside, and consisted of one room with a Doric portico of two columns between pilasters, the other three faces having pilasters only. The roof was pyramidal, with the chimney



The PLAN and ELEVATION of the Lime Kiln Spaw Porticoe, with the Houſe of the lower Well, near Bath As it was firſt Deſigned.

J. Wood, Arch. P. Fourdrinier, Sculp.

gathered over into the centre. The situation of these springs is of interest. Wood describes the lower one as being about half a mile to the westward of Muddle Brook (the stream that ran down at the back of Marlborough Buildings and still feeds the trough at the bottom of Marlborough Lane), and he says that the name of the spring was derived from the fact that the water rose just by a lime-kiln. This agrees with the "Lime Kiln House" shown on Thos. Thorpe's map of 1742, on the west side of the lower end of the present Park Lane. It is thus probable that this spring coincides with the two fountains, one of which formerly existed at the bottom of Park Lane, west of the turnpike house, and the other one close by the entrance to Cranwells, on the Weston Road, both of which positions are still marked by arches in the wall.



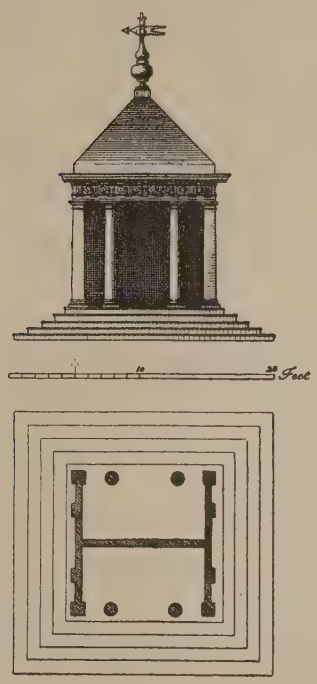
THE PLAN AND ELEVATION OF A DUODECASTYLE EDIFICE FOR PRESERVING THE CASA ROTELLA OF DOCTOR MILSOM AT LYNCOMB SPAW NEAR BATH. DESIGNED A.D. 1737.

J. Wood, Arch. P. Fourdrinier, Sculp.

Lyncombe Spa.

The mineral water of "Lyncombe Spaw" was found, according to Wood, by Mr. Charles Milsom in 1737, while he was searching the ground to discover the leakages from an old fish-pond, which, with four other persons, he rented at twenty shillings a year. After verifying the nature of the water, he began to drink it himself and to recommend it to others. The next year Dr. Hillary, hearing of this water, made further enquiry, and,

finding that its qualities resembled those of a German spa, he bought the spring, with the land round it; and then persuaded the original owner to erect jointly with himself a large building which should somewhat resemble the building by the German spring. This, however, which was finished at a cost of £1,500, caused the destruction of the spring, for the ground round it being weak, part of it had to be piled to a depth of eight feet, and it is evident that after this the spring was of little use. Wood says that if Dr. Hillary had been content with copying the German works without adding to their magnificence, the spring might have been preserved. This spa is marked on Thorpe's map as a rectangular building, and agrees in position with the present Lyncombe House, where there is a spring of mineral water, and outside the house a large old stone bath; this, then, is undoubtedly the site of the spa. Perhaps Wood's design here given was made for Mr. Milsom before Dr. Hillary came upon the scene, for it appears doubtful whether it was ever carried out in the circular form, besides which it is incredible that this little building of about 22 feet in diameter could have cost £1,500, or double the cost of Titan Barrow House. As at the Lime Kiln Portico, the Doric order is here used, and the chimney is also similarly treated.



The PLAN and ELEVATION of a Square Pavilion for Bathford Spaw begun to be Executed A.D. 1746.

J. Wood, Arch. P. Fourdrinier, Sculp.

Bathford Spa.

The third of Wood's designs was for a spa at Bathford, where mineral water was found a year or two later, in the grounds of

a miller named Arnold Townsend. He was persuaded to have it tested, and, finding that it had medicinal properties, he sold it to a Bath physician, who improved the spa somewhat, but more for his own use than for the public. The pavilion merely consisted of a double-fronted Doric portico, begun in 1746.

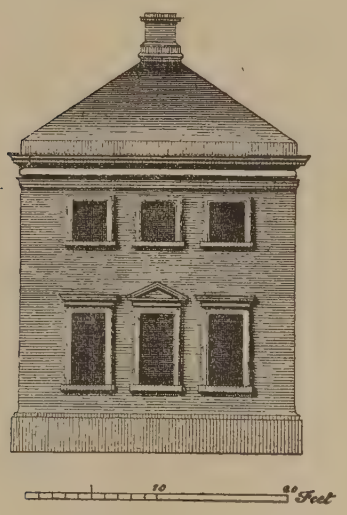
Proposed Improvements to Baths.

In 1733 Wood tells us that he was employed to make a design for a new Pump Room. This was approved by General Wade, who in 1734 gave the Corporation five hundred guineas either for doing this work or for rebuilding St. Michael's Church, whichever they should think most suitable; it was eventually applied to the latter purpose. Wood also made a design for the King's and Queen's Baths, but the Corporation seemed fearful of embarking upon his schemes, which were evidently on a grand scale. The chief existing evil in regard to the Baths was the proximity of private property to them; this Wood desired to have entirely removed, so that they might become public buildings and stand detached from everything that surrounded them. In 1738 he made a plan of the Baths and the surrounding property, and the Duke of Kingston offered to give the Corporation enough ground on the east side of the Queen's Bath to make two slips or approaches into it if they would remove a building lately erected against the windows of the Abbey House, which stood on the south side of the Abbey Yard, and which reverted to the Duke. Wood proposed to raise the walls of the King's Bath high enough to shield it from public view, to build a portico inside it for shelter to the bathers, and to remove the Queen's Bath eastwards, making in it four new slips, dressing-rooms, and ante-rooms, with a new pump in each room for the purpose of dry pumping, as it was called; that is, pumping upon the particular parts of the body which required treatment, instead of immersing the whole. The King's Bath was also to have four new pumps for dry pumping, and a paved walk was to be made round both baths for the use of the cripples. All this, together with some improvements to the slips

in the King's Bath, would not have cost more than £1,000, but the Corporation eventually let the whole scheme fall through. Seven years later the Corporation built a room to contain the new pump to the King's Bath.

Lilliput Castle.

Among the villas built by Wood in the neighbourhood of Bath there was one on the farther slopes of Lansdown, or Mons. Badonca, as he calls it, just beyond the Granville Monument and about four miles from the city, erected in 1738 for Mr. Jerry Pierce, the first surgeon of the Mineral Water Hospital. This building, well named Lilliput Castle, but called by the wits of Bath T. Totum, on account of its compactness, was extremely small, being only 21 feet square, and containing on the basement floor a kitchen, pantry and cellars, and on the two floors over, "a hall and dining parlour, an alcove bed-chamber with a light closet, and a room sufficient for holding a second bed." Among Wood's designs is one apparently for this house, though the plan works out about two feet larger each way. The "light closet" or cupboard was a feature in the planning of those days; it was used by the ladies for the elaborate dressing of the hair then in vogue. The house was built of Lansdown stone, and its elevation was completed as shown in the engraving, all the flues being gathered into one central block, a feature which Wood was fond of in small buildings. This, however, proved an unfortunate circumstance here, for Wood tells us that the hospitality of the owner brought the "castle" nearly to destruction, "and robbed it of its chief beauty; for from an un-



THE ELEVATION, TO THE WESTWARD, OF LILLIPUT CASTLE, A SMALL HOUSE BUILT BY MR. JERRY PEIRCE IN THE YEAR 1738, AGAINST THE NORTH END OF MONS BADONCA, ONE OF THE HILLS OF BATH.

J. Wood, Arch. P. Fourdrinier, Sculp.

reasonable use of the kitchen chimney it took fire" ; and, although not entirely destroyed, the owner, being fearful of what might again happen, took off the roof, much to Wood's disgust, and covered the house with a lead flat, adding a balustrade, in the pedestals of which the flues were carried up. The house has now been entirely absorbed in the mansion known as "Battlefields."

Old St. Michael's Church, South End.

St. Michael's Church.

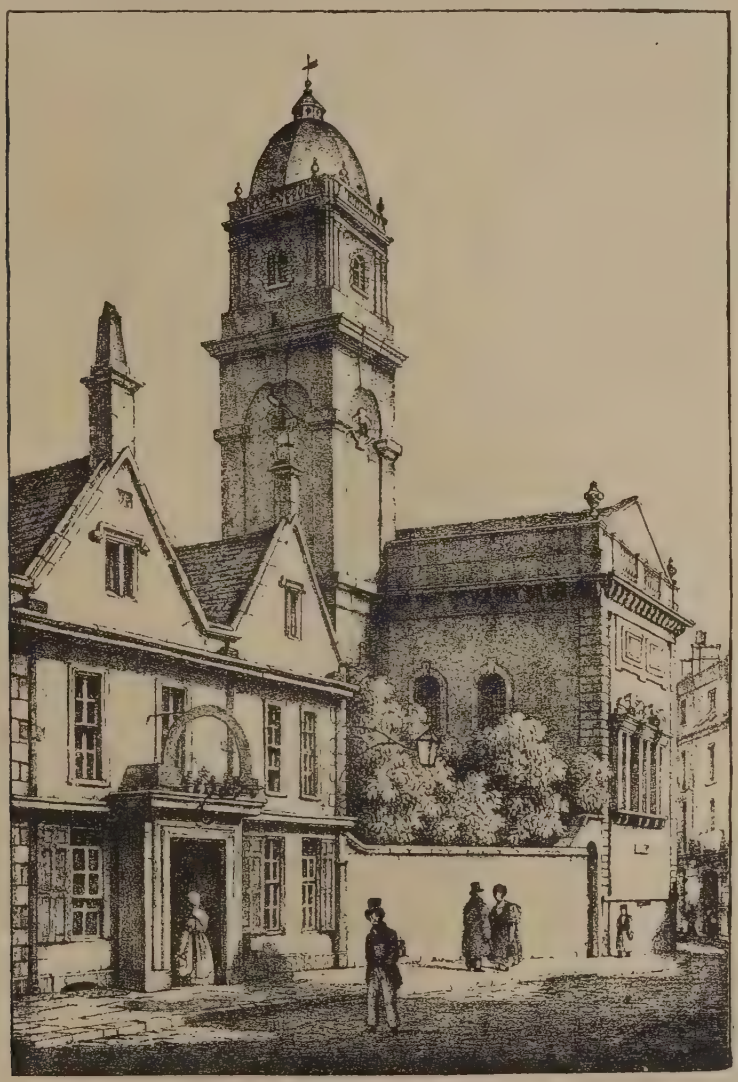
The old gothic Church of St. Michael, of which some views remain, was "extra muros," and stood just outside the North Gate of the city. In 1730 its condition was so ruinous that Dr. Hunt, Archdeacon of Bath, proposed to take out letters patent authorising him to collect money to rebuild it, making it large

enough not only for St. Michael's Parish, but for the inhabitants of the new quarter of Queen Square. Wood made a design for the new church, and offered, if the parish would give him the old materials and the money collected by the brief, to build it at his

Old St. Michael's Church, West Side.

own expense, on condition that the surplus pews should be for the use of his tenants in Queen Square. But the parishioners of St. Michael's would not agree to this, and wished to rebuild the church for the use of the parish only. This was to be done partly by a voluntary subscription and partly by a rate, which was aided in

1734 by General Wade's above-mentioned gift of five hundred guineas to the Corporation, to whom the church belonged. Wood supplied the General with drawings and estimates, but, in spite of this, the building was carried out from the designs of John



Old St. Michael's Church.

Harvey, a stone carver, and probably the son of the builder of the old Pump Room. The period of its erection was approximately between the years 1738 and 1742. The church was not orientated, and therefore the chancel faced south. Externally there was a

portico here with a low balustrade between the four columns, there being an entrance to the church behind the Communion table; and the walls were rounded towards Broad Street and Walcot Street. The west side, facing Green Street, had a curious double window with rusticated semi-circular arches and panelling over. At the north end stood a square tower with a belfry and a peal of

Interior of Old St. Michael's Church.

eight bells. The interior, which was about 63 feet long and 37 feet broad, had an arcade with square Doric piers and an entablature which was not continuous but returned round each pier, as in the manner of St. James's Church. The ceilings were flat, but that of the nave was supported by a cove which ran round above the arcading. Cruttwell, in his Guide of 1777, says that over the Communion table there was a painting of our Saviour by Mr.

Hoare, and another of Moses by Mr. Robinson, of London. The Rev. G. N. Wright, however, says that the painting of our Lord was by Thomas Lawrence, a pupil of Hoare, and then only 16 years old, and that of Moses by Hoare himself. One of these is seen in the view of the interior. The minister of this church was appointed by the Rector of Bath, and paid by voluntary subscription.

The building stood for nearly a century, notwithstanding the severe comments of Wood upon the design, especially upon the M-shaped roof, which he condemned as throwing all the weight into the centre of the beams, and as having a middle gutter for dirt and snow to lodge in. Mainwaring, in his Annals of Bath, p. 450, speaking of its demolition in 1834, says that, generally speaking, the roof at that time was in good preservation, the decay being found more in the wall plates and ends of the timbers than in the other parts. The present church was built in 1837.

New King Street.

About 1737, the south front of the old Guildhall was taken down and rebuilt, and a little later Kingsmead Street was continued westwards, under the title of King Street, afterwards New King Street. It was probably the work of Strahan. In 1781 Sir William Herschel was living at No. 19.

At this time also many houses were added to the north end of Walcot Street.

THE OLD PARSONAGE.
(From Egan's Walks through Bath.)

A Sedan Chair.

(From an old engraving.)

CHAPTER VIII.

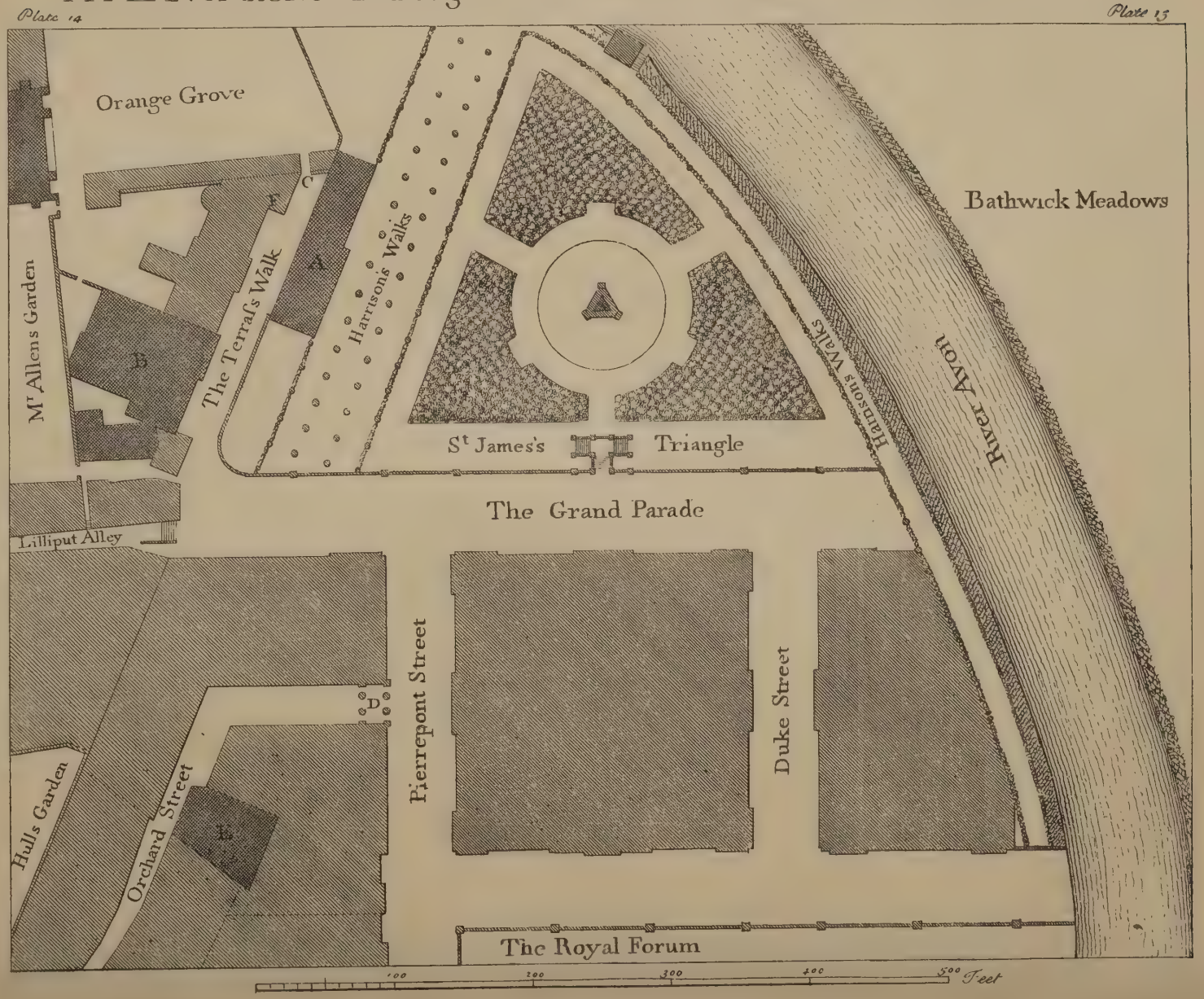
NORTH AND SOUTH PARADES—T. MALTON AND J. GANDON—DUKE STREET—ORCHARD STREET AND THE THEATRE—TERRACE WALK—GALLAWAY'S BUILDINGS—JOHN PALMER—THORPE'S MAP—TITAN BARROW—JOHN FORD—EAGLEHURST—WOOD'S BOOK—THE GRAMMAR SCHOOL.

The Parades.

WHEN Wood's scheme for building a Grand Parade on the south side of Queen Square was abandoned, and Wood Street, which had been intended to be 100 feet wide was reduced to 50 feet, Wood turned his attention to a site at the south-east corner of the city, and began to lay out his ground and buildings on a large scale. The site, which was the old Abbey Orchard, lay just beyond the city wall, at a lower elevation than the Terrace Walk, and sloped down towards the river. Wood speaks of it as little better than a bog, but circumstances led him to fix upon it for his future buildings, and a "new treaty commencing on the 25th of April, 1738, the Circus, intended eight years before for the ground of the Abbey

Orchard, was altered to a Forum to extend southward into the south part of Ham as a grand place for public assembly." The site of the Abbey Orchard may be seen on Wood's map of Bath, at page 78, and the detailed plan now reproduced from his book will show his ideas and how they were carried out. At the top left hand corner is seen the east end of the Abbey, and to the right the Orange Grove ; on the south is St. Peter's Gate (C) leading to the Terrace Walk, where on the east side are Harrison's Rooms (A), and on the west Lindsay's Assembly House (B), which Wood had completed in 1730, and which he afterwards enlarged in 1748. West of this lay Allen's garden and town house, the former running northwards as far as the Abbey, and the latter abutting on to Lilliput Alley, though it is not seen in the plan, as it stands a little to the westward. The triangular space between this part and the river was to be a large open area called St. James's Triangle, with the Grand Parade, now known as the North Parade, south of it, then some large blocks of houses, and beyond these again the Royal Forum facing to the south, and now known as the South Parade, with still more buildings beyond. These last are not shown on the plan, and were never carried out. The walk on the North Parade side was to be raised nearly 18 feet higher than the ground of the Triangle, which was approached by flights of steps, and it was to be 525 feet long, and 52 ft. 6 in. broad. At present the length remains the same, except for the part cut off by the garden against the river, but the breadth up to the houses is nearly 60 feet, and this may be accounted for by the fact that the proportion of the walk was altered contrary to Wood's wishes after the work was begun. The garden wall was finished with a balustrade and obelisks, as shown in the aquatint by Thomas Malton, Junr., and James Gandon, in 1779. The obelisks were afterwards removed, for J. C. Nattes in a view taken in 1804 shows the balustrade only : at this time the balustrades remained also round the areas of the houses.

A PLAN of the New Buildings at the South East Corner of the CITY of BATH.



Thomas Malton and James Gandon.

The name of the younger Thomas Malton is so closely connected with Bath on account of the fine set of aquatints of the city which he published, that a word or two must be said about his early training. The Dictionary of National Biography says that his father was an architectural draughtsman, and in 1772 exhibited at the Royal Academy. He also published a book on Geometry, and one on Perspective. Subsequent to 1775, he spent some years of his life in Dublin, where also he died in 1801. His eldest son, the younger Thomas Malton (1748–1804), was born probably in London, and lived with his father in Dublin, being afterwards articled in London to James Gandon (1743–1823), a pupil of Sir William Chambers. Gandon was a most able architect, who carried out important buildings in Dublin, amongst them the Customs House, and who closely followed the Palladian School. Malton spent most of his life in London, but made a short stay in Bath in 1780. He exhibited regularly at the Royal Academy, and his views were chiefly executed in Indian ink, and tinted. He was one of the first to employ the then newly-discovered process of aquatint engraving for the reproduction of his drawings, and his most celebrated work is "A Picturesque Tour through the Cities of London and Westminster," published in 1792, and containing 100 aquatint plates. It is said that he was assisted in the drawing of his groups of figures by F. Wheatley. One of his pupils was the late J. M. W. Turner. In many of the Bath engravings published by Malton, Gandon's name appears as well, and in these cases we may assume that the architectural details were sketched in by Gandon, and then worked up by Malton. But in other cases where Malton's name appears alone, the influence of his early training in Gandon's office is still seen. At the time of his death he was engaged upon a series of views of Oxford.

Delia's Grotto.

In the garden by the river side at the east end of the North Parade stands the famous grotto where Sheridan wrote his verses to "Delia" (Miss Linley). The identity of this site has been

confirmed by Mr. E. Green, who in a paper on the Sheridan family, read before the Bath Field Club in 1903, mentions that he has found at Oxford a drawing of the grotto, dated 1773.

In July, 1739 Wood completed his contract for the land where the Parades now stand, and the rest of the year was employed in draining the site, and entering into contracts with various builders on fee-farm, or ground, rents, as in Queen Square; he bound them to begin all the houses on the Grand Parade at the same time, and to build them according to his own design. It must be understood that, although Wood's plan shows the blocks of houses hatched in as solid, there is of course a large open space occupied by the gardens of the houses in the centre of the great square block, and also behind the houses on the east of Duke Street.

North, or Grand Parade.

The first stone of the first house on the Grand Parade was laid on March 10th, 1740, and in six months the whole number is said to have been ready for the roofing; but afterwards the work advanced more slowly, and it was only on January 27th, 1743 that the first stone of the Royal Forum was laid. The whole site including Duke Street and Pierrepont Street was probably completed soon after 1748. Wood had originally intended to adorn the central block of 27 houses, which formed a square of 210 feet each way, with Corinthian columns and pilasters on every face, but a scheme which came about through the influence of one of the tenants was the means of the ornament being thrown aside, and the work being executed in the plain manner in which we see it to-day. The Venetian windows which were to have marked the centres of the west sides of Duke Street and Pierrepont Street were never carried out.

South Parade.

The South Parade is more interesting than the North because of the double break at the centre, and the balustrade which crowns the façade.

The south-east angle of the South Parade, with the balustrade and the steps known as "Whitehall Stairs," which appear on the

PLATE LXX.

THE SOUTH PARADE.

South Parade and Pulteney Bridge from the River.

accompanying view, are reduced from a fine plate drawn by T. Hearne, and engraved by W. Byrne and J. Schuman, and published in 1792.

A reproduction of an engraving from an old fan gives the whole façade with Duke Street and Pierrepont Street as it appeared after its completion, with the gardens in front at a much lower level, as on the North Parade side. It will be noticed that the balustrade runs right across the end of Pierrepont Street, differing in this respect from the original design of Wood, who on his plan shows Pierrepont Street continued southwards. At this time there was no road in front of the South Parade, the balustrade being the boundary of the paved walk, but, when the present road was made, the pavement was set back some feet. A view of it by Malton was published in 1784.

The interiors of the houses do not call for much comment, but there is an important historic feature in the rounded ends of the half landings of the staircases. They were constructed in this manner to enable the chairmen to take their fares directly up to their rooms on coming from the Baths. The circular bay thus formed is frequently covered with a semi-dome of lead at the top, and at the

Duke Street.

centre house in Duke Street (No. 3) the lowest storey is used as a porch for the basement, and is approached by a flight of circular steps, this being the entrance to the house from the river side. The basement is vaulted in stone, and one of the rooms has a moulded stone fireplace. The hall of the ground floor has its flanking walls panelled in stone, an unusual treatment, which is employed also in No. 5, Trim Street (General Wolfe's house). The jambs of two of the doorways, as also the pilasters and enriched semicircular arch over are all of stone. The dining room is said to have been originally panelled in oak, but this is all gone ; there is, however, a good oak staircase.

St. James's Portico.

The opening on the west side of Pierrepont Street was called St. James's Portico, and leads to Orchard Street, most of which was built by Wood at the same time as the Parades. It receives its

PLATE LXXI.

THE RIVER ENTRANCE OF A HOUSE IN DUKE STREET.

PLATE LXXII.

ST. JAMES'S PORTICO.

SOUTH PARADE.

(From an engraving of an old fan.)

name from its position on the site of the old Abbey Orchard. Here it was that in 1747 the old Bath Theatre was begun. On this subject Mr. A. M. Broadley has contributed an illustrated article, which will be found at the end of this work.

Among the famous visitors to and residents in this part of Bath were Edmund Burke at No. 4, Wordsworth at 9, the Duke of York and the Duke of Northumberland at 10, and Lord Clare and Oliver Goldsmith at 11, North Parade, where also Burke spent four years towards the close of his life. Sir Walter Scott, when a child, stayed at 6, South Parade, and William Wilberforce at No. 7. Nelson stayed at 2, Pierrepont Street. Miss Linley lived at 5, Pierrepont Street, and the Earl of Chesterfield and Quin the actor at 3a and 4, then one house. Miss Linley's father lived first in the Abbey Green, and afterwards in Orchard Street.

Terrace Walk.

At 1, Terrace Walk, the corner house between the Walk and Lilliput Alley, or North Parade Passage, exists almost the only specimen of an original stone shop front in Bath, though there must have been many of them once. It has been entirely painted over, but this, though marring its architectural effect, has preserved it from decay. Four Ionic columns support the entablature over, and between them are three recessed windows, the middle one with a three centred arch and the side ones with semicircular arches, the spandrels of the former being filled with swags of drapery, and the latter with foliage. The three keystones are carved with female heads.

Adjoining this house is one with an Ionic doorway and the old glazed doors, of which scarcely any traces now remain elsewhere in Bath. Both these houses bear the characteristics of Wood's work, and correspond in position with those shown on his plan at this spot. They may therefore, without much doubt, be attributed to him, and are probably of the same date as the Parades (1740–1748).

Gallaway's, or North Parade, Buildings.

Of much the same period is the fine court of houses, now little known, which were formerly called Gallaway's Buildings, but now

PLATE LXXIII

1, TERRACE WALK.

PLATE LXXIV.

2, TERRACE WALK.

PLATE LXXV.

GALLAWAY'S BUILDINGS.

PLATE LXXVI.

A STAIRCASE IN GALLAWAY'S BUILDINGS.

PLATE LXXVII.

A ROOM IN GALLAWAY'S BUILDINGS.

North Parade Buildings. They seem to have formed part of Wood's scheme for the buildings in this neighbourhood, and may have taken their name from one Gallaway, an apothecary, whom we find living here in 1777. They run southwards from North Parade Passage, and are shown in the map given at page 137. Nearly all the entrance doorways have Corinthian columns and pedimented entablatures, and the windows of the first floor have triangular pediments and straight cornices alternately. Some of the houses are well finished inside. The last one on the west (the one on the extreme left in the photograph) has a large amount of detail. Two and a half bays of plaster vaulting cover the hall, and a boldly carved wooden arch, with square cofferings, springs from pilasters on either side, and separates it from the staircase which is set out with a large well hole, and is visible from top to bottom at one glance. The staircase is of oak and mahogany. On the second floor, where the landing is set back to gain access to more rooms, the wall over is supported on an ornamented wood beam, sustained by two Ionic columns. A photograph of one of the rooms on the first floor will show the typical manner of finishing interiors at that period. The fireplace is of moulded stonework with pillowed frieze, and a marble slip surrounds the opening. The walls are lined with wood, and a surbase moulding runs round to form a dado, while the space above is divided into long upright panels, with horizontal panels over some of the openings. The enriched cornice is of plaster.

John Palmer.

A tablet has been put up on the house at the N.E. corner of these buildings to mark the residence of John Palmer, the famous Controller of the General Post Office. He was born in Bath in 1742, and died at Brighton in 1818. He was associated with his father in the management of the Bath Theatre in Orchard Street, and it was whilst travelling on this business that it occurred to him to improve and regulate the conveyance of letters by the use of mail coaches, in place of the old post-chaises. The system was at first applied to the direct routes only, not to the cross posts, and shortly

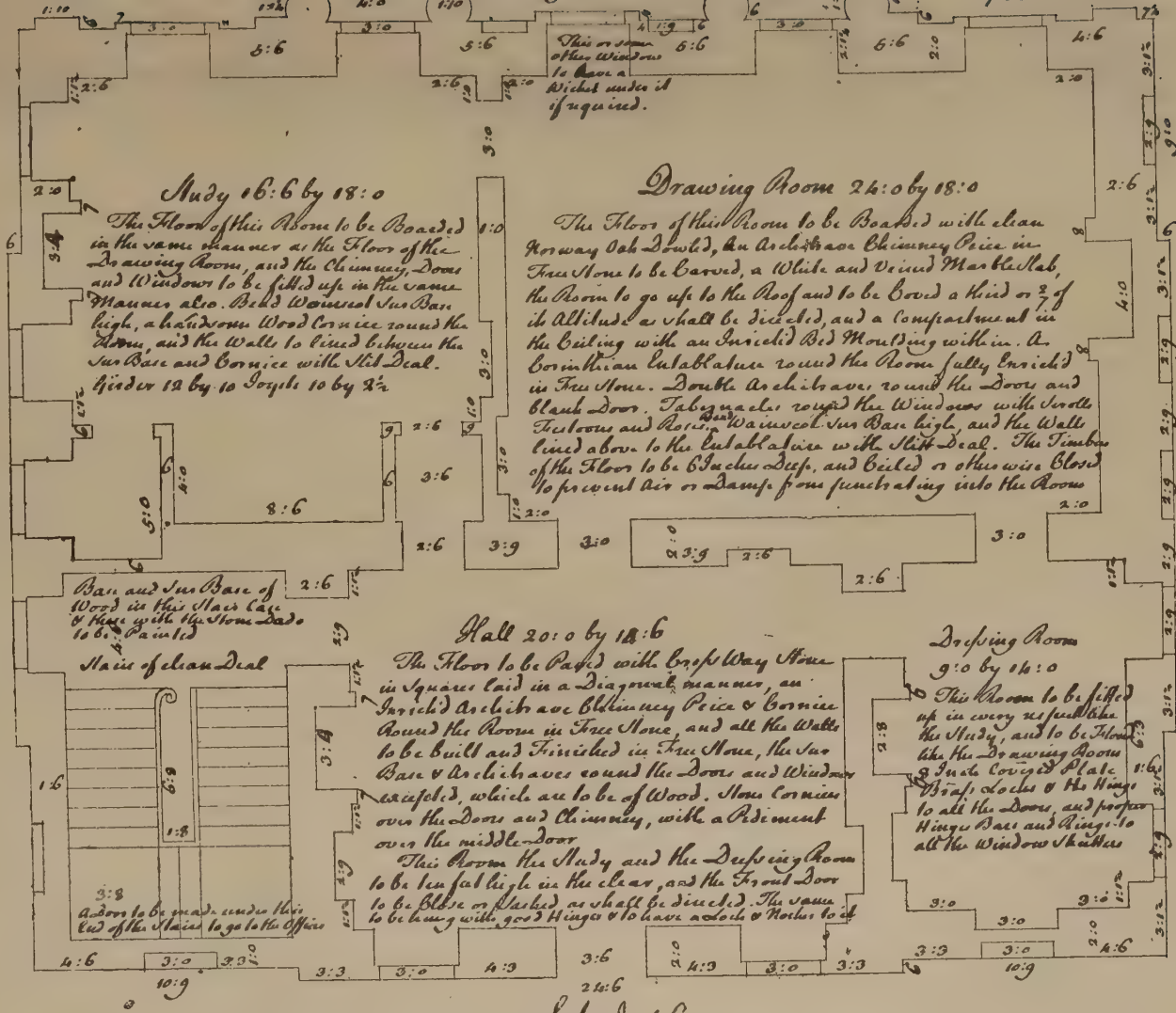
after 1784 was established all over England, and was also extended to Scotland, with the result that mail packets were delivered regularly and punctually (though not more rapidly than before), while robberies, which had been common enough under the old system, now ceased almost entirely, the confidence of the public was gained, and the Post Office revenues increased enormously. For his services Palmer was to have received at first an annual sum of money with a percentage upon all returns over a certain sum. This was afterwards altered, and he was offered a permanent position in the Post Office, at a salary of £1,500 a year, together with 2½ per cent. upon all increase in the Post Office revenues beyond £240,000. This he accepted, though it was less than he would have received under his first agreement, but even now there was such delay in settling his claim, that he was compelled to bring his case before Parliament, where, after much trouble, he was awarded a sum of £50,000, and a further annual payment of £3,000 from 1793 to his death.

Thorpe's Map.

In the year 1742 Thomas Thorpe made a survey of Bath and the district round for a radius of four miles, and the map, 39 inches in diameter, is perhaps one of the most valuable contributions which we possess, not only to the topography, but also to the history, of the time. The names of many of the owners of country houses are noted, and the two spandrel corners on the left of the map are occupied by an alphabetical list of the subscribers. A more detailed account of this map is given by Mr. Tyte, in the *Bath and County Graphic* for December, 1903.

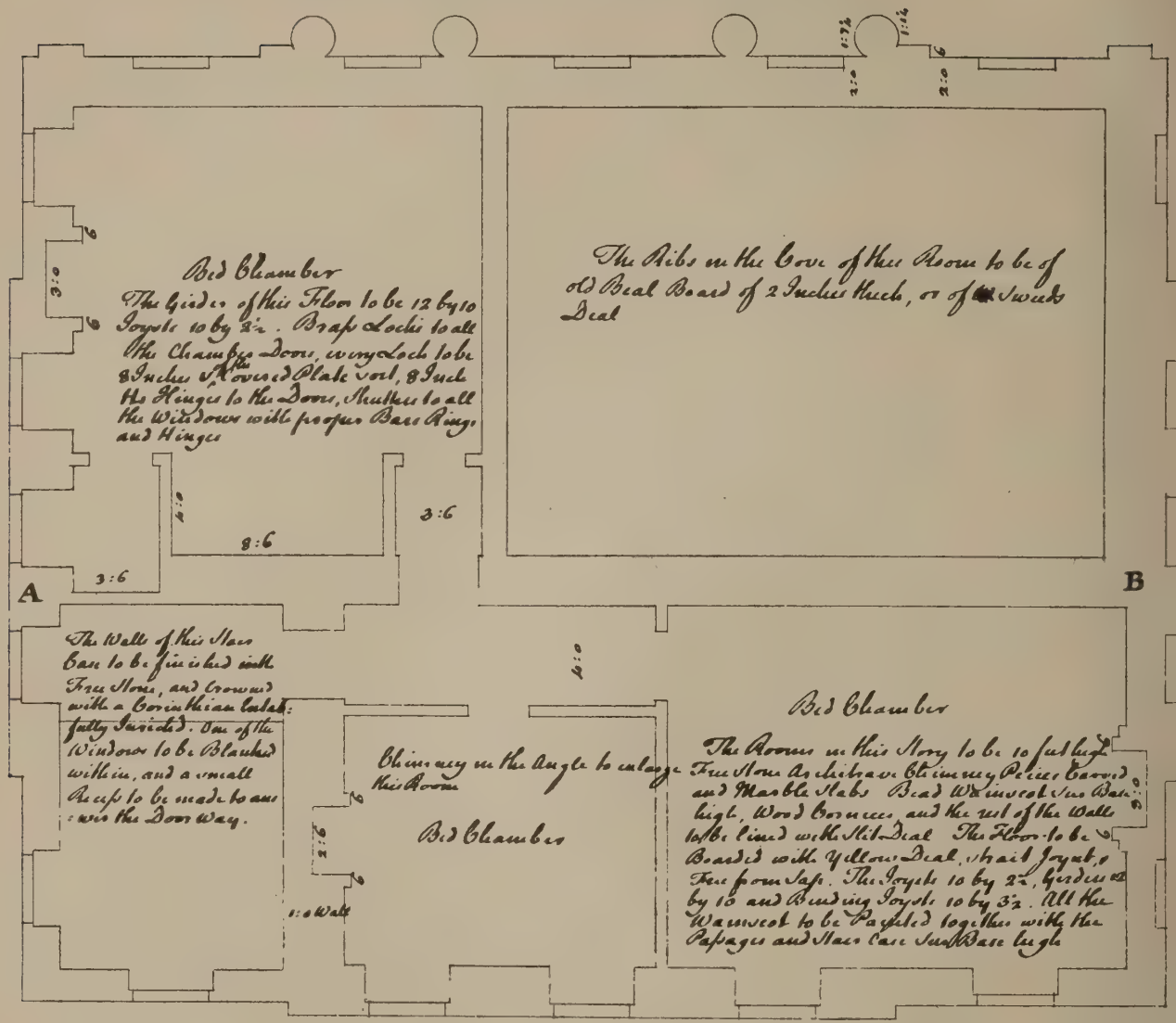
Titan Barrow.

At Bathford, on the north-west slopes of Kingsdown, stands Titan Barrow Loggia, designed by Wood in 1748 for Southwell Pigott. An elevation of it forms the tail-piece of this chapter. Mr. Frederick Shum has lent me for reproduction the plans of the ground and first floors, the front elevation, and the contract for the building; they are, with the exception of the contract, of almost the exact size of the originals, but it is impossible in these reproductions to do justice to their fine draughtsmanship. With


This room & other Windows to have a Wicket under it if required.
Study 16:6 by 18:0
The Floor of this Room to be Boarded in the same manner as the Floor of the Drawing Room, and the Chimney, Doors and Windows to be fitted up in the same Manner also. Beld Wainscot Sur Base high, a handsome Wood Cornice round the Room, and the Walls to lined between the Sur Base and Cornice with Slit Deal.
Girder 12 by 10 Joysts 10 by 2½
Drawing Room 24:0 by 18:0
The Floor of this Room to be Boarded with clean Norway Oak Dowld, the Architrave Chimney Peice in Free Stone to be Carved, a White and Veined Marble Slab, the Room to go up to the Roof and to be Coved a third or ⅔ of its Altitude as shall be directed, and a Compartment in the Ceiling with an Enrichd Bed Mouldng within. A Corinthian Entablature round the Room fully Enrichd in Free Stone. Double Architraves round the Doors and blank Door. Tabernacles round the Windows with Scroll Pediments and Rosettes. Beld Wainscot Sur Base high, and the Walls lined above to the Entablature with Slit Deal. The Timbers of the Floor to be Quarter Dest. and Ceiled or otherwise Closed to prevent Air or Damps from penetrating into the Room
Bass and Sur Base of Wood in this Stair Case & Hall to be Painted to be Painted
Stairs of clean Deal
Hall 20:0 by 18:6
The Floor to be Parkd with Cross Way Stone in Squares laid in a Diagonal manner, an Enrichd Architrave Chimney Peice & Cornice round the Room in Free Stone, and all the Walls to be Built and Finished in Free Stone, the Sur Base & Architraves round the Doors and Windows excepted, which are to be of Wood. Stone Cornices over the Doors and Chimney, with a Pediment over the middle Door
This Room the Study and the Dressing Room to be Lanthern light in the clear, and the Front Door to be Glazed or Sashed, as shall be directed. The same to be hung with good Hinges & to have a Lock & Nobbs to it
Dressing Room 9:0 by 16:0
This Room to be fitted up in every respect like the Study, and to be Floord like the Drawing Room & Inside Covered Plate Brass Locks & the Hinges to all the Doors, and proper Hinges Bars and Rings to all the Window Shutters
Arbors to be made under this End of the Stairs to go to the Offices
Southwell Pigott
John Ford
George Hatherell
Rob: Parsons
Calends 38:0
Calends 46:0
The Hall to be Painted Sur Base high on the Stone Work, and the other Rooms to be Painted to the Tops of the Cornices, except so much of them as shall be Lined with Slit Deal. All the Basement Walls are to be Lanthern light in a Medium to the Level of the Floor of this Story except the Walls under the Study and part of the Stairs, those being to go so low as is necessary for a Cellar, the Steps down to which are to be of Stone. The Free Stone Work of the Hall and Stair Case above the Sur Base to be Washed with a Wash made of Vitriol and fine Sand in the same manner that the Portico of the Exchange of Bristol was finished.

TITAN BARROW LOGGIA, PLAN OF GROUND FLOOR.

Sashes Glazed in the Blank Windows in the Front

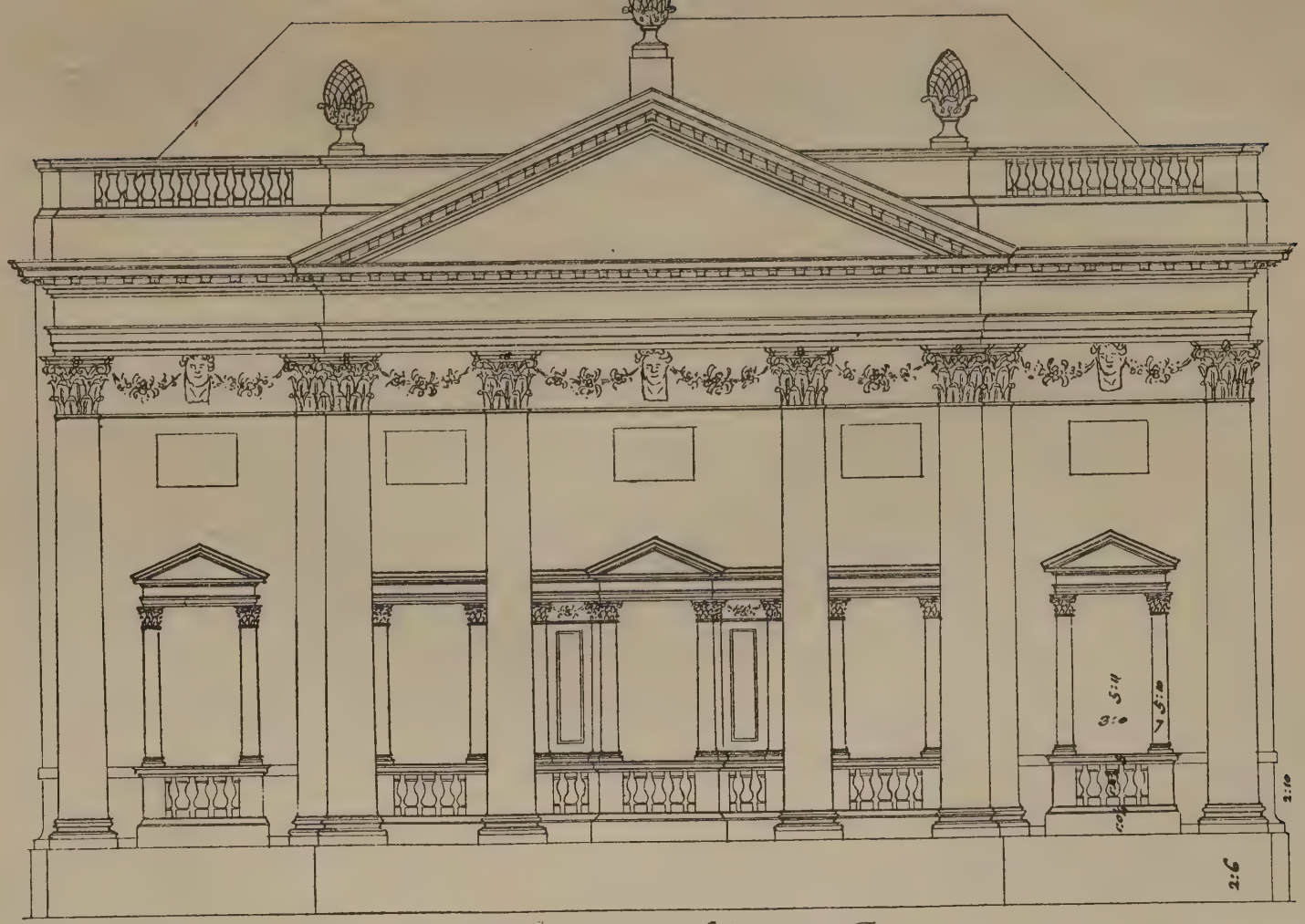

Bed Chamber
The Girders of this Floor to be 12 by 10 Joysts 10 by 3½. Brass Locks to all the Chamber Doors, wrought Locks to be 8 Inches & Covered Plate Varl, 8 Inch Hinges to the Doors, Shutters to all the Windows with proper Bars Rings and Hinges
The Ribs in the Cove of this Room to be of Oak Beal Board of 2 Inches thick, or of Swedish Deal
3:6
8:6
3:6
A
B
The Walls of this Stair Case to be finished with Free Stone, and Crowned with a Corinthian Cornice fully Carved. One of the Windows to be Blanked within, and a small Recess to be made to answer the Door Way.
Chimney in the Angle to enlarge this Room
Bed Chamber
Bed Chamber
The Rooms in this Story to be 10 feet high Free Stone Architrave Chimney Pieces Carved and Marble Slabs Bead & Wainscot Five Foot high, Wood Cornices and the rest of the Walls to be lined with Slit Deal The Floor to be Boarded with Yellow Deal, Trail Joysts, Free from Sap. The Joysts 10 by 2½, Girders 12 by 10 and Binding Joysts 10 by 3½. All the Wainscot to be Panelled together with the Passages and Stair Case Seat Base high

Funnels to be carried up at A and B to contain and conceal the Lead Pipes through which the Water is to be Conducted from the Roof to the Ground. The Roofs to be Framed with Wall Plates 8 by 6 Beams 10 by 7 Principal Rafters 10 by 7 Purlyns 8 by 8 Small Rafters 4 by 3 Binding Joysts 7 by 3 Ceiling Joysts 3 by 2½ Hips and Valley Pieces 10 by 2½ Beams to Gutters 3 by 3 Planks Deals and half Thick. All the Timber of the House to be good Sound Oak and Fir. The Lead Gutters not to be less than a Foot in Breadth in any one place, and the Roof to be Covered with the best grey Tyles

TITAN BARROW LOGGIA, PLAN OF FIRST FLOOR.

PLATE LXXVIII.

TITAN BARROW, BATHFORD.



The West Front Extends 46 Feet

Plinth Line 46: 10.

N. B. The Soffeit of the great Architrave between the Columns
is to be Inriched with Pannels and Flowers; and every Members of
the Pedestals and Entablature is to be Carved: The Mouldings of the
Pannels are likewise to be Inriched; and the Torus's of the Bases are to be Corded.
The whole Front to be built with the Whitest of the Free Stones.

TITAN BARROW LOGGIA.

respect to these plans, it will be seen that the specification is practically contained in the interesting instructions written on the plan of each room, and that these instructions must have admitted of a very liberal interpretation, backed up by detailed drawings. Although no arrow heads are used to check the dimensions, there is no confusion as to their intention—a system which we of to-day might more readily follow. The drawings are not tinted, and no scale appears upon them, which was usually the case at that period unless they were intended to be engraved for publication.

The house, which was 46 feet wide and 38 feet deep, contained a basement storey, in the kitchen of which are two small Ionic stone columns, supporting the floor over: on the ground floor was the staircase, hall, a lady's cabinet or dressing room, and a gentleman's study, the three last all ten feet high, while the ceiling of the drawing room was carried up into the roof, and had a cove about one-third of the total height of the room, so that there was originally no bedroom over this part. This cove has now been entirely removed, and the ceiling lowered, a bedroom being added over. The hall has the old stone cornice still, but the staircase has been thoroughly altered and turned round, though the enriched Corinthian cornice of stone remains intact under the ceiling at the head of the stairs. The first floor had three bedrooms only; the one at the N.W. corner still retains the dado panelling. A comparison of the photograph of the present house with Wood's original elevation will show what alterations have taken place externally. The upper windows have been cut upwards and downwards, the ground floor windows have been cut down and new bases to the small window pilasters fixed at a lower level, while all the close balustrades have been done away with. The contract which follows throws a strong light on the methods which must have made for the peace of mind of employer, architect, and builder alike, for, with such a brief specification, the builder could not produce a big bill of extras when the work was finished since he had agreed to finish the house "according to the

Whereas Southwell Pigott Esqr intends to erect a Dwelling House in the Parish of Babliford in the County of Somerset according to the annexed Plans and Elevations and to finish the same according to the Dimensions and Descriptions stipulated in the said Draughts under the Direction of John Wood of the Parish of Walcot in the said County of Somerset Architect And Whereas John Ford of the said Parish of Walcot Mason hath in the first place Estimated the Digging for the Foundations, and all the Masons Plumbers, Tylers, Plasterers and Paviers Work and Materials necessary to compleat the said House at the Sum of £396 12 2 And Whereas George Hatherell of the Parish of Saint James in the City of Bath Carpenter hath in the second place Estimated all the Carpenters, Joyners, Glaziers Smiths and Ironmongers Work and Materials necessary to compleat the said House at the Sum of £283 18 6 And Whereas Robert Parsons of the Parish of Wedcomb and Lyncomb in the said County of Somerset Carver hath in the third place Estimated the Corinthian Capitals, the Pine Apple Ornaments with the Heads and Festoons in the West Front, the Enriching all the Mouldings in the same Front, in the Architrave Chimneys, in the Corinthian Entablature round the Drawing Room and Stair Case, and in the Cornice round the Hall, the Cutting the Trusses for the Front Door Case and all the other Carvers Work necessary to compleat the said House at the Sum of £55 19 4 All which Sums being added together makes the Total Charge of Building and Finishing the said House amounting to the Sum of Seven Hundred and Thirty six Pounds ten Shillings. Now this Agreement Witnesseth that for and in Consideration of the first mentioned Sum of £396 12 2 to be paid to the said John Ford by the said Southwell Pigott he the said John Ford doth Agree at his own Costs and Charges and with his own Materials Tools and Tackle of every kind to Perform in a good Substantial and Workmanlike manner all the Digging Masons Plumbers Tylers Plasterers and Paviers Work necessary to compleat the said House according to the annexed Draughts, to the Directions contained therein, and to the further Directions of the said John Wood. That for and in Consideration of the second Sum above mentioned of £283 18 6 to be paid to the said George Hatherell by the said Southwell Pigott He the said George Hatherell doth Agree at his own Costs and Charges and with his own Materials Tools and Tackle of every kind to Perform in a good substantial and Workmanlike manner all the Carpenters Joyners Glaziers Smiths and Ironmongers Work necessary to compleat the said House according to the annexed Draughts, to the Directions contained therein, and to the further directions of the said John Wood. And that for and in Consideration of the third Sum above mentioned of £55 19 4 to be paid to the said Robert Parsons by the said Southwell Pigott He the said Robert Parsons doth Agree at his own proper Costs and Charges, with his own Tools and Tackle and with such of his own Materials as are intended to be found by the Carver to Perform in a good Substantial and Workmanlike manner all the Carvers Work necessary to compleat the said House according to the annexed Draughts, to the Directions contained therein, and to the further Directions of the said John Wood And the said Southwell Pigott on his part doth Agree to pay the Consideration Money in the following manner, that is to say To the said John Ford the Sum of £396 12 2 when the House shall be built so high as the Level of the Window Soils of the first principal Story The further Sum of Two hundred Pounds when the said House shall be Covered in And the remaining Sum of One hundred and fifty Pounds when all the Work by him Undertaken shall be compleatly finished To the said George Hatherell the Sum of £83 18 6 when the said House shall be Covered in The further Sum of One hundred Pounds when the Sashes shall be first up, the Floors Boarded, and the Stairs compleated And the remaining Sum of One hundred Pounds when all the Work by him Undertaken shall be compleatly finished And to the said Robert Parsons the Sum of £30 19 4 when the said House shall be Covered in And the remaining Sum of Twenty five Pounds when all the Work Undertaken by him shall be compleatly finished This Agreement further Witnesseth that the said John Ford having Estimated the Charge of Building all the Basement Walls two feet high instead of three feet, and Arching the Hall Floor with Stone at the Sum of Twenty eight Pounds It is Agreed that if the said Southwell Pigott shall think it necessary to have the Basement Walls built so high to put it in his Power hereafter to make Offices under the Hall Drawing Room and Dining Room He the said John Ford doth Agree to perform the same as the said John Wood shall direct for the said Sum of Twenty eight Pounds to be paid to him when the said extraordinary Work shall be compleated. In Witness whereof the Partys to these Agreements have Subscribed their Names the day and year first above written. And each Party doth hereby oblige himself to Sign proper Articles with the other if either side required, for the more effectual Conformation of what is above Expressed Meant or Intended so as to Bind the said John Ford, George Hatherell and Robert Parsons respectively under the Penalty of One hundred Pounds a Piece to finish the said House by the 24th day of June in the Year 1749

Southwell Pigott

John Ford
George Hatherell
Robt Parsons

Signed by the above named Southwell Pigott on this and the four annexed Draughts in the Presence of us

Sam[l] Marit
Rachel Fellows

Signed by the above named John Ford George Hatherell and Robert Parsons on this and the five annexed Draughts in the Presence of us

Joseph Williams
William Keen

CONTRACT FOR TITAN BARROW.

Dimensions and Descriptions stipulated in the said Draughts . . . and the further directions of the said John Wood." The substance of the contract is that John Ford, of Walcot, mason, estimated "the Digging for the Foundations, and all the Mason's, Plumber's, Tyler's, Plaisterer's and Painter's Work and Materials necessary to compleat the said House" at the Sum of £396 . 12 . 2; George Hatherell, of St. James's Parish, Carpenter, estimated "all the Carpenter's, Joyner's, Glazier's, Smith's, and Ironmonger's Work and Materials" at £283 . 18 . 6; and Robert Parsons, of Lyncombe and Widcombe Parish, Carver, estimated "the Corinthian Capitals, the Pine Apple Ornaments, with the Heads and Festoons

Memo: It is Agreed this 24th of October 1748 Between the within Named Southwell Pigott Esq and John Ford Mason that the said John Ford in Consideration of the Sum of Sixteen Pounds shall carry out the Earth in the Rooms under the Drawing Room and Dressing Room and Hall Over the Floors and Plaister the Walls and Ceelings of the said Rooms, and compleat every other Part of the Masons and Plaisterers Work in a good and Workmanlike manner And the said Southwell Pigott doth hereby agree to Pay the said John Ford the said Sum of Sixteen Pounds upon his Finishing the said Work

Southwell Pigott
John Ford

ENDORSEMENT OF CONTRACT.

in the West Front, the Inriching all the Mouldings in the same Front, in the Architrave Chimneys, in the Corinthian Entablature round the Drawing Room and Stair Case, and in the Cornice round the Hall, the Cutting the Trusses for the Front Door Case and all the other Carver's Work necessary" at £55 . 19 . 4. John Ford was to be paid £46 . 12 . 2 when the building was at the height of the ground floor sills, another £200 when the house was covered in, and the remaining £150 on completion. George Hatherell was to be paid £83 . 18 . 6 when the house was covered in, £100 when the sashes were put up, the floors boarded and the stairs completed, and the remaining £100 on completion of the work. Robert Parsons was to have £30 . 19 . 4 when the house was covered in, and the

remaining £25 on completion of the work. A curious point is that in the first payment odd sums are included, leaving clear balances, exactly the reverse of our present method. It seems to be another proof of the absence of extras on completion. The agreement is dated the 10th September, 1748, and the work was to be finished by the 24th June following, under a penalty of £100 apiece from each of the three contractors.

The endorsement is an agreement on the part of John Ford to carry out the earth in the rooms under the Drawing Room and Dressing Room, to pave the floors, and plaster the walls and ceilings of the same, and complete them in a workmanlike manner for £16. The total amount to be spent upon the house was thus £752 . 10 . 0. The same house to-day would not be built for less than £2,500.

In the grounds of Titan Barrow is another older house in which is a dairy, with the slab quaintly supported on consoles and balusters. This house is said to have been used as a dormitory by the servants, there being so little bedroom accommodation in the house itself, and it was probably altered by Wood, and the dairy fitted up at the same time.

John Ford.

The name of Ford as a builder has a special claim to our attention, for the late Mr. John Stothert Bartrum, who was a descendant of his, notes in his "Reminiscences," that in Colerne Church, near the vestry door, is a tablet to the memory of "Mr. John Ford, builder, of the City of Bath, who died the 6th of September, 1767, aged 56 years, whose abilities and enterprise in business in a great measure contributed to the erection of the handsome buildings and streets of that City."

Rock House.

Near Titan Barrow is Rock House, which was probably built in the early part of the 18th century.

Eaglehurst.

Another of Wood's villas remains in Eaglehurst, Bathford, though it has been much altered, and, as at Titan Barrow, the sills of the Venetian windows have been cut down. The house has been almost denuded of its original internal fittings, but there is a fine

fireplace in the dining room on the east side, and in a bedroom on the west side of the house is a good fireplace in wood.

Wood's Description of Bath.

In 1742 Wood published a small volume entitled "An Essay towards a Description of Bath, in two Parts," and containing, with two appendices, some 140 pp. It was printed for W. Frederick, in Bath, by Thomas Boddeley, the original proprietor of the "Journal" newspaper (see p. 79 ante) and contained 13 plates engraved by J. Pine. In 1749 he published a 2nd edition, "corrected and enlarged," in four parts. This was bound up in two volumes of about 450 pp. in all, and was printed in London by James Bettenham, and sold by C. Hitch; also by J. Leake in Bath. It had plans and elevations from 22 copperplates. This 2nd edition was also republished without alteration in 1765, having been printed in London for W. Bathoe in the Strand, and T. Lownds, in Fleet Street. Although there is much in the first part of this work which is hypothetical and far fetched, those portions which treat of the condition of the city when Wood came here in 1727 down to the period of the publication of the book in 1749 are extremely accurate and carefully compiled, mostly from his own observation. He gives an account of the public buildings, baths, squares, gates, bridges, lanes, courts, and streets of the city, the number of houses in each street, and the computed population, and in his preface to the 2nd volume he compares the changes which had resulted in the 21 years since he had first known Bath.

Plan of Bath.

About 1750–1, a plan of the city was published, which shows its extent at this period. The original plan with the marginal notes measures 16 inches by 12 inches. The sites of Northumberland Buildings, the south side of Quiet Street, and the whole of Old Bond Street, are occupied by gardens. Milsom Street has not even the indication of a footway, and the old Guildhall (F) still stands in the Market Place.

Old Assembly Rooms.

In 1748 Wood enlarged Lindsay's Assembly Room on the west side of Terrace Walk (No. 6 on the plan), and in 1750 Simpson

A New and Correct Plan of the City of Bath, and Places adjacent

BATH is a very Antient City, hath (though low) a Pleasant and healthy Situation, is most part of it supply'd with Water by Pipes from the Neighbouring Hills nearly of an equal height and is as it were fortify'd on every side by them. It near two thirds environed by the River Avon which forms a Beautiful Serpentine figure as it passes along which with the City affords from off some of the ajoyning Hills perhaps one of the most delightful Prospects that is to be seen in any part of the Kingdom. The finding these hot Springs is by fabulous Tradition attributed to a British King, called Blyden Doith i.e. Blyden the Southsayer or Bladud: others affirm, that Julius Cæsar first found them out but their discovery seems later than his time as Solinus is the first that mentions them. However 'tis probable that the Romans, who excelled in Works of this Nature, did by some contrivance under Ground secure the main hot Water from mixing with the Cold Springs that abound all over the City) by reason no discovery, how they are conveyd has ever been found out. When the Saxons settled here, we find the Name of Akmancester, was first given to it, and a Way was made to it from the farthest parts of the Nation called Akmanstreet for y more convenient passage of y Sick. This said to be first Built by K. Bladud about y Year of the Julian Period 836 before y Birth of Christ 863 Years. The Saxons laid siege to it, but being Surprized by the Warlike Arthur betook themselves to Badon Hill where they were most part of them Slain. This Hill seems to be the same we now call Salisbury which hangs over a Village near this City called Bathe-stone, because it shews to this day a Vampire all round it: others will have it to be Banner Down and not Lansdown, as generally reported that being too far off to hang over Bathe-stone. However the Saxons afterwards become Masters of this place, and its thought to be one of the 28 Cities of England. Walled by King Alfred A.D. 900 and named by King Athelstone his Son on Current Money Coined at this place about the Year 930. Unites Bat & The Ground on which most part of the City stands is raised on some places upwards of 15 feet, and probably was originally a Bog or Marsh made by the Confluence of Waters hither. This seems very evident. For in Digging some Foundations the workmen came at last to a Soft Mud, and a staff was thrust into it and no Bottom was discover'd, but a warm, marley Sulphurous Mud adhering to it.

A. The Abbey Church where the noble King Edgar was Crowned in full Parliament May 11th A.D. 973. as is Recorded in the Saxon Chronicles in which is a Curious Marble Altar Piece, over which is one of the highest Windows that is to be seen, on both sides the West Intrance there is Jacobs Ladder with the Angels ascending and Descending on them. B. The King and Queens Bath which holds 427 Tuns 50 Gals. at high Water and is in filling 9 ½ hours. C. The Pump Room where the Company come to Drink the Waters, & to the Bathing and to hear the Music in a Morning. D. The Hot Bath holds 53 Tuns 2 Hogds. & 11 Galls. is in filling 12 hours. E. The Cross Bath which holds 52 Tuns 3 Hogds. 16 Gals. and is in filling 3 ½ hours. F. The Town Hall a very commodious Place for the Reception of the Mayor, Aldermen & Common Council, on which there is a very Antique Head supposed of Apollo dug up in the Street in the Year 1728 & at the North end are the Statues of Ceoil a British King & of Edgar a Saxon. G. The General Hospital which was Erected a few Years since by a Voluntary Subscription and is so Maintained, for the Reception of such whose disorders are particular Baths Cases & which are such as cannot otherwise have that Benefit where they have the best Advice both of Physicians & Surgeons &c. and Likewise the best Attendance and Necessaries y. can be had. H. St Mary's Church now the Free School. I. The Place on w.ch St Jacob's Church stood. K. St James's Church. L. St Michaels Church. M. The Presbyterian Meeting House. N. The Quakers Meeting House. O. Bell Tree House. P. An Obelisk erected by Richd Nash Esq.r on the Year 1734 to perpetuate the recovery of y Prince of Orange by y Bath Waters. Q. An Pyramid Erected by Richd Nash Esq.r in the Year 1738 in Honour of the Prince & Princess of Wales then at this City. R. Cold Bath. S. Billotts Hospitale.

T. St John's Chapel. V. St Mary's Chapel erected 1735. W. St Johns Hospital. X. St Catherines Hospital. Y. Charity School. Z. St Michaels Chapel now a house for the Master of St Johns Hospital. 1 North Gate where there is on y South Front a Statues of K. Bladud. 2 West Gate. 3 South Gate over the Center is K. Edward 3. with a Statue of a Bishop of Bath on one side, and a Mayor of Bath on the other. 5 Mr Simsons Long Room, 61 feet long & 29 Broad. 6. M.r Wiltshires Long Room, 83 feet Long & 29 Broad. 7. A Crane for Loading Barges with Free Stone allowd by the Curious to be a Master piece of Mechanism the motion for lowering the Stone being so expeditious. N.B. The Grand Parade is one of the Noblest Walks in Europe, being almost 900 Yards long, and 20 Broad, and raised on Arches above the Common Level 18 feet, which commands a Beautiful Prospect of the Adjacent Country. & is Mr Simsons New Room 90 feet Long & 36 feet Broad. & Orchard Street new Theatre.

Post to & from Bath.

for London		from London	
Monday	at 11	*Sunday	Early Morning
Wednesday	at	Monday	
Saturday	Night	*Wednesday	
*Sunday	at	Thursday	
*Thursday	8 Night	*Fryday	
		Saturday	

*Tuesday with this mark the Post goes and comes thro Oxford &c.

Cross Post to Bristol, Exeter & Chester.

Goes out		Comes in	
Tuesd.y 6 morn.		Sund.y	at Night
Thurd.y 10 morn.		Tuesd.y	
Saturd.y 4 Even.		Thurd.y	

Cross Post to Salisbury, Heitsbury, Warminster, Bevises, Bradford, &c

Mond.y	out	Mond.y	in at Night
Wednes.y	at 4 Morn	Wednes.y	
Fryd.y		Fryd.y	

Rules to be observ'd by those who go to Bath as they stand in the Pump Room.

1 That at Visit of Ceremony or Coming to Bath, one other at going away do all that are expected or desired by Ladies of Quality and Fashion; — except Impertinents.

2 That Ladies coming to y Ball appoint a time for their Footmen is coming to wait on them Home, to prevent Disturbance & Inconveniencies to themselves and others.

3 That Gentlemen of Fashion never appear, in a Morning before y Ladies in Gowns & Caps, then Dressing & Undress.

4 That no person take it ill that any one goes to another's Play, or Breakfast & Visit at their Lodgings by Nature.

5 That no Gentleman give his Ticket for the Ball to any but Gentlewomen. N.B. Unless he has none of his Acquaintance.

6 That Gentlemen crowding before the Ladies at the Ball shou'd Manage: and that none do so for the future. except such as respect No body but themselves.

7 That no Gentleman or Lady is to see it ill that another dances before them, except such as have no Pretence to dance at all.

8 That the Elder Ladies & Child'ren be Content with a second Bench at y Ball as being past or not come to Perfection.

9 That y Younger Ladies take Notice how many Eyes Observe them. N.B. This does not extend to y. have at all

10 That all Whisperers of Lies or Scandal to be Shunn'd by all Company; except such as have been Guilty of the same Crime.

N.B. Several Men of No Character, Old Women & Young men of passion'd Reputation are Great Authors of Lies in this place being of the sect of Loyolites.

PLAN OF BATH, 1750-51.

added another large room, 90 ft. by 36 ft., to his Assembly House (8 on plan).

High Street.

On the west side of High Street several interesting frontages remain, notably that of No. 24, which belongs probably to the middle of the century; the late Major C. E. Davis thought that the front was restored in 1800, and that then the date seen in the pediment was inserted. In Gandon and Malton's view of 1779 some Doric columns are shown on the ground floor. These have been taken away.

Grammar School.

In 1742 Wood had been engaged by the Corporation to prepare a design for a new King Edward's Grammar School, so as to place it on a better footing than the one which then existed, and which was held in the old disused Church of St. Mary *intra muros*, which stood in High Street, on the south side of Slippery Lane, and facing Borough Walls. A Committee was appointed, and they proposed to spend £3150 on the buildings and the purchase of the land. In the 1st edition of his book on Bath, published at this very period, Wood gives an account of the proposals, but these are not repeated in the later editions. He says that the Town Acre, measuring 216 ft. in frontage, and 226 ft. in depth, was the site chosen, and that it was "situated in a high unconfined place upon the north side of the city, and sufficiently detached for the building of it." It was in fact the site now occupied by about two-thirds of Edgar Buildings, from the corner of Bartlett Street westwards. The building was to be 75 ft. wide on its south front, and 128 feet deep. In the middle of the block there was to be a circular court of 42 ft. in diameter, with an arcade 12 ft. broad round it. The schoolroom itself was to be 40 ft. long, 24 ft. broad, and 24 ft. high, the dining room 30 ft. long by 24 ft., all the other rooms being as "spacious in their several kinds," and they were "to be in such a number as to contain a very large family, exclusive of apartments for lodging one hundred boys, and two under masters." This design Wood completed on Sept. 10th, 1742, but it was never executed, and the present building on the site of the Black Swan in Broad Street was

PLATE LXXIX.

24, HIGH STREET.

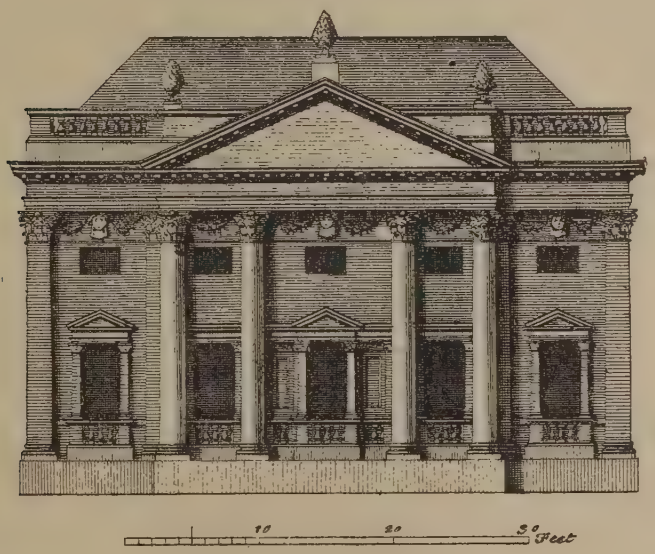
PLATE LXXX.

THE GRAMMAR SCHOOL, BROAD STREET.

not begun till ten years later. On the 29th May, 1752, the first stone was laid with great ceremony by Francis Hales, the Mayor, who was attended by the Corporation and several of the Bath Companies. Perhaps Wood's design formed a 'motif' for the present building, though there is no ground for supposing that he designed it. The balustrade between the pillars is quite modern.

Shockerwick House.

Shockerwick House, near Box, is said to have been built by John Wood the elder in 1750, but in the Chapman collection at the Guildhall Library at Bath the name of Palmer is given as the architect. Wood, however, is more likely to have designed it.



The ELEVATION, to the Westward,
of Titanbarrow Logia, a small House
begun to be erected in the Year 1748 by Southwell Higott Esq;
against the North West Corner of the Kings Down,
one of the Hills of Bath.

J. Wood Arch. — E. Foudrinier Sculp.

THE CRESCENT AND MARLBOROUGH BUILDINGS.

CHAPTER IX.

GAY STREET — CIRCUS — CRESCENT — MARLBOROUGH BUILDINGS — YORK BUILDINGS — WOOLLEY CHURCH — COUNTESS OF HUNTINGDON'S CHAPEL — MILSOM STREET — BANKS — OCTAGON — OLD BOND STREET — T. BEACH — ST. JAMES'S CHURCH.

Gay Street.

GAY STREET, named in honour of Robert Gay, the ground landlord of much of the property adjoining, was in building between 1750 and 1760. The grant of one of the houses at the lower end is dated 1755. It rises rapidly from Queen Square to the Circus, and consists mostly of small houses, some of which, however, are possessed of good detail. Plastering now begins to take the place of wood panelling, and in one house the staircase walls are divided out into long upright panels, with cable moulding, as we find in most of the later work. A semi-circular arch spans the hall, and the soffit is enriched with paterae. On the west side of Gay Street is a house (No. 8) known as "The Carved House." This

PLATE LXXXI.

"THE CARVED HOUSE," GAY STREET.

decorative addition is of much later date than the house itself. In 1781, Mrs. Piozzi was living here. An article upon her connection with Bath by Mr. A. M. Broadley will be found at the end of the book. It would appear from the maps of the period that the east side of Gay Street was carried out at an earlier date than the west side, and that about this time there was a great deal of building going on simultaneously in different parts of the Circus and Gay Street.

The Circus.

Both Gay Street and the Circus, which was known at first as the King's Circus, were designed by the elder Wood, though the Circus and part of Gay Street were carried out by his son. In 1753, the father entered into an indenture with the Rt. Hon. William Pitt for the building of 7, the Circus. The *Bath Journal* of Feb. 18th, 1754, quoting from the *Whitehall Evening Post*, contains an "Extract of a letter from Bath," saying that on that day John Wood laid the first stone of the King's Circus, and speaking in gratitude of the buildings already executed from his designs. There was to be a "superb equestrian statue" of King George II. in the centre. The length of Gay Street, then called Barton Street, from Queen's Square to the Circus, is given as 660 feet.

John Wood and his son.

The elder Wood did not, however, long survive his fame. On May 23rd, in this same year (1754) he died at his house, 24, Queen Square, leaving behind him a record of domestic buildings which few have achieved. He was a man of great commercial capacity, and not forgetful of his own interests; he was shrewd in his advice, and a careful controller. As a born leader of men he could brook no interference from those who employed him, and sometimes, without just cause, derided the work of his competitors. But what he did he did well, and he had the best of materials to his hand, especially in the matter of stone. Though much of the work was in a sense speculative, it was not the age for jerry building. For, indeed, there was no need for it. With the prospect of a wealthy tenant for a term of years, builders were content to put up

substantial houses under the supervision of their master builder and architect, and to take the risk of their letting well in the future. Unlike Robert Adam, who at the time of Wood's death, had not commenced practice, we find no trace of the latter having travelled abroad at all. In very early life, after an intermittent stay of two or three years in London, he settled down in Bath to a practice which was to last for 27 years. In design he was masterly, bold, and picturesque, but the dignity which he maintained in his ordinary buildings did not reach the point of a forbidding grandeur, nor did it lessen their practical uses. His detail belongs to the pure classic school of the Roman Renaissance, and it is particularly refined and restrained. At times we find a naturalesque manner in carving and in plaster work which seems inconsistent with his usual treatment, but it is probably attributable to the influence of foreign workmen, or his disinclination to interfere with men whom he acknowledged to be skilled in their trade. The real cause of all the good detail in mouldings to be found in our city must be sought for in the pages of such works as "The Builder's Jewel," by Batty Langley, or "The Builder's Director," by B. and T. Langley, which, though published as late as 1746, had undoubtedly been forestalled by similar books which appealed directly to the understanding of the ordinary working mason or carpenter. In his "History of Renaissance Architecture in England," Vol. II., p. 250, Mr. Reginald Blomfield says of the Woods :—"Apart from their capacity as architects (and that of the elder Wood was very great) both men are interesting, as illustrating the state of architecture in the country in about the middle of the last century. Both the Woods were provincial architects, and, so far as is known, were not in touch with the brilliant architects then practising in London, yet their manner of design is hardly to be distinguished from that of the latter, and there is no suggestion of the technical inferiority in design which has to some extent characterised the work of provincial architects since their date. The explanation is to be found in the unhesitating

PLATE LXXXII.

THE CIRCUS.

adhesion which all these men gave to one specific manner of design. Every architect was expected as a matter of course to be thoroughly grounded in the details of Palladian architecture, and for the first fifty years of the eighteenth century it never occurred to an English architect to design in any other manner. The result might be a certain tameness and monotony, but it at least preserved architecture from the vulgarities of unmitigated ignorance." Wood's best work in the neighbourhood of Bath, or probably elsewhere, is the Exchange at Bristol, which was erected 1741–43. At the time of his death he was also engaged, together with his son, in the building of the Exchange at Liverpool.

Upon his decease, his son John took up the work, and his aesthetic sympathy with his father is remarkably shown in his buildings. It seems not unlikely that as Gay Street and the Circus were designed by the elder Wood, they may have conferred together as to the buildings west of them, and that the younger Wood may have been guided in their development by the advice left him by his father; at any rate, in the Crescent exactly the same use of the order is seen as in Queen Square, though, as befitted the Ionic Order, less elaborately worked out, and in the Assembly Rooms the broad treatment of spaces externally and internally is observable as in the case of the elder Wood.

To return to the Circus. The method, as with Wood's other work, was to engage builders to carry out a uniform exterior, but with liberty to alter the interior to suit the tenants. The builder, having then arranged with some wealthy tenant to lease the house for a term of years, took his agreement to a banker's, and easily obtained the required funds for the work.

The Circus. The Circus was divided into three blocks, all of the same size, but each with a different number of houses. The first block to be built was that extending from the top of Gay Street to Brock Street, and containing really eleven houses, but the corner house is reckoned in Brock Street. The other blocks contained

respectively ten and twelve houses, one of each of the corner houses being similarly assigned to Brock Street and Bennett Street. The diameter, from house to house, is 318 feet, and the height of the houses about 42 feet. The whole of the buildings took fifteen years to complete. An early engraving from a fan shows a reservoir of water in the centre, but by 1773 this was arched over. It was fed by two or three good springs, and was known as the Circus Water Works, supplying the whole neighbourhood up to some years ago. A writer about 1820 says that there was a shrubbery in the middle of the enclosure, and a gravel walk surrounding the reservoir. The five immense plane trees were probably planted quite at the beginning of the century. One of the best representations of the Circus is in an aquatint by John Robert Cozens, published Nov. 30th, 1773, and here reproduced. It is taken from the side opposite to Gay Street. The windows are all shown with small panes, of which very few now remain, and there is a lamp on either side of each entrance. Unlike the Crescent, the parapet shows no balusters, and at first was plain, as in Malton's view of 1784, but at some time oval openings have been pierced in it in front of each dormer window. Some of these openings have now been replaced by balustrading.

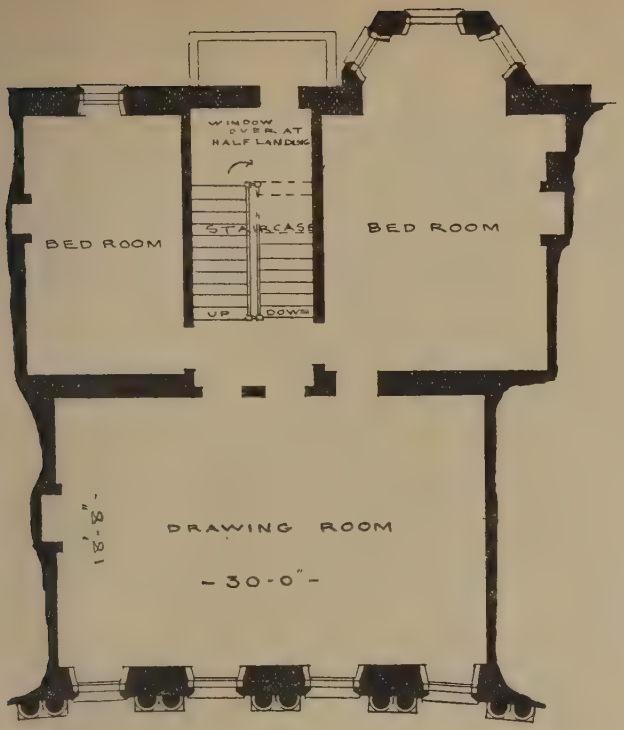
The interesting diversity of planning, peculiar to those days, is to be found chiefly in the first block of houses. It is partly due to the varied requirements of the different tenants. The dining room at the back of No. 10 is panelled in stone, and there is a very fine staircase here with a circular end. Both No. 9 and No. 10 have some original work in the fireplaces.

Among the notable men who have lived in the Circus or resided there at some time are the Earl of Chatham at Nos. 7 and 8, No. 7 being the house in which he entertained Wolfe just before the famous soldier left for Quebec in 1759. Lord Clive resided at 14, in 1774, Major André at 22, in 1770, and Thomas Gainsborough at 24, where he painted some of his most famous portraits between 1765 and 1774.

PLATE LXXXIII.

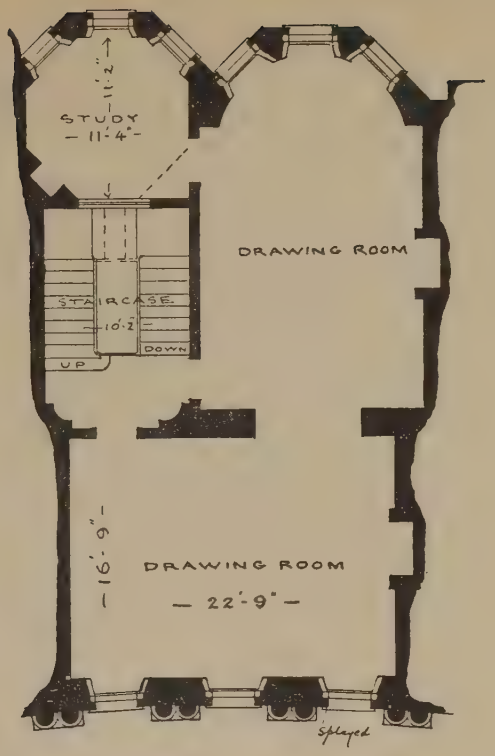
THE CIRCUS IN 1773.

(From an aquatint by John Robert Cozens.)



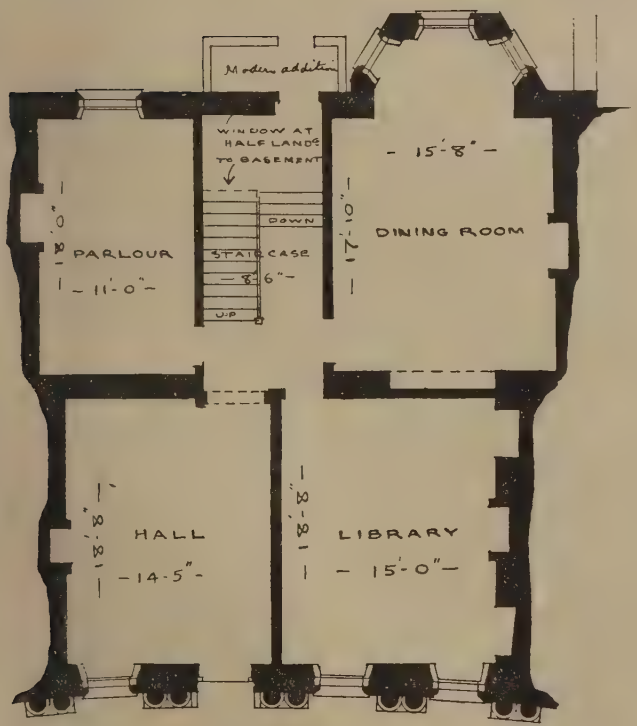
PLAN of FIRST FLOOR

18, THE CIRCUS.

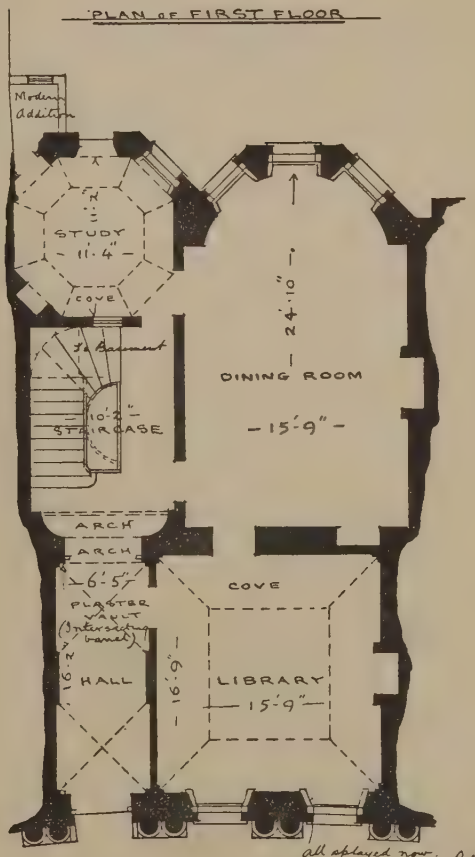


PLAN of FIRST FLOOR

9 THE CIRCUS.



PLAN of GROUND FLOOR



PLAN of GROUND FLOOR

9 THE CIRCUS.

Scale of 10 5 0 10 20 feet

Two fine projecting porches of the same order as that in the Circus, and in fact belonging to it, stand in Brock Street, and a similar one in Bennett Street. One of those in Brock Street is here shewn ; in Malton's view there is a pediment over it.

It may not be amiss here to make some little comparison between the Circus and the Crescent. Given the idea of a circular line of buildings, the design is largely modified by the space at disposal, and it is very evident that in elaborating the Circus with its three distinct orders—Doric, Ionic, and Corinthian—and its wonderful array of coupled columns, three hundred and twenty-four pairs in all, with the bands of ornament at the upper and lower storeys, and the acorns crowning each coupled order, Wood intended to impress the spectator from a near point of view, knowing well that in such a form as a circle a distant view would be impossible. For this reason there is much interest in a close examination of the work and the truth of the design is enhanced by the orders being confined to their respective storeys. It has been remarked that there is a particular feature in the planning of the Circus. It is that having only three openings into it instead of four, it is not cut up into insignificant quarters, and the effect upon entering it at any point is that of a continuous line of buildings. And it does not appear that this particular planning is due to the nature of the ground, because Wood seems to have had the whole of the surroundings under his control, and could have laid it out as he pleased.

The Crescent.

But in point of dignity and bold conception, the design of the Circus must yield to that of the Crescent, the very situation of which lends a charm to its imposing effect. It appears to the spectator almost suddenly, with a broad sweep of lawn stretching in front of it, from end to end. The scheme is simple ; an entirely plain basement storey supports a large Ionic order, the columns of which are 2′ 6″ in diameter, and 22′ 6″ high, rising through two storeys, and crowned with an entablature five feet in depth, the total height from pavement to parapet being just 47 feet, or 5 feet higher

PLATE LXXXIV.

A PORCH IN BROCK STREET.

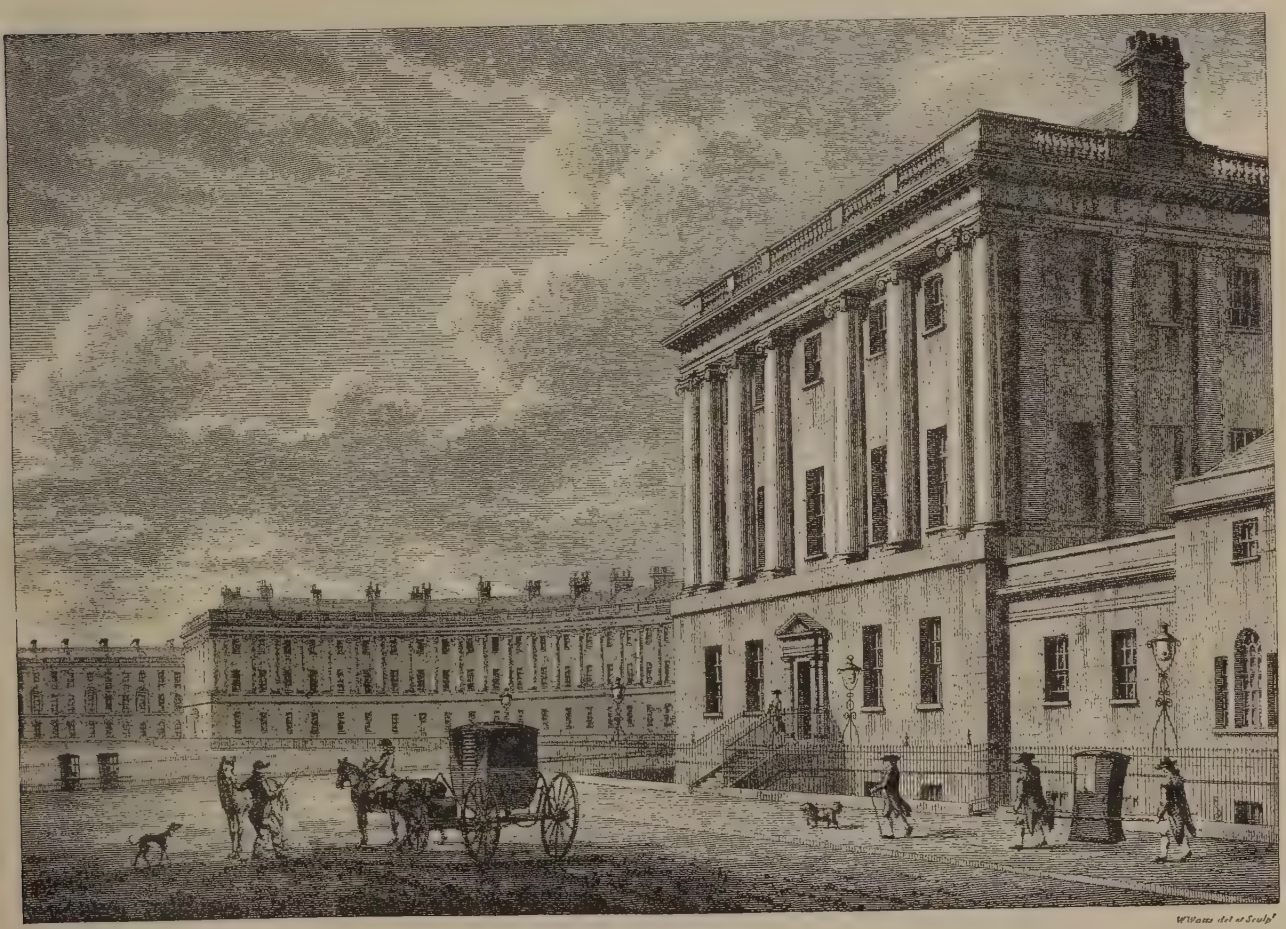
PLATE LXXXV.

THE CIRCUS—SHOWING THE DETAIL.

PLATE LXXXVI.

THE CRESCENT - SHOWING THE DETAIL.

than the Circus. The parapet is an open balustrade, but there are no ornaments over the dies; it needs none. The effect is obtained by the dominating order, and the bold sweeping circular lines over, unbroken to the roof. Detail is not looked for; it would serve no purpose, but would destroy the dignified simplicity of the whole. At the same time

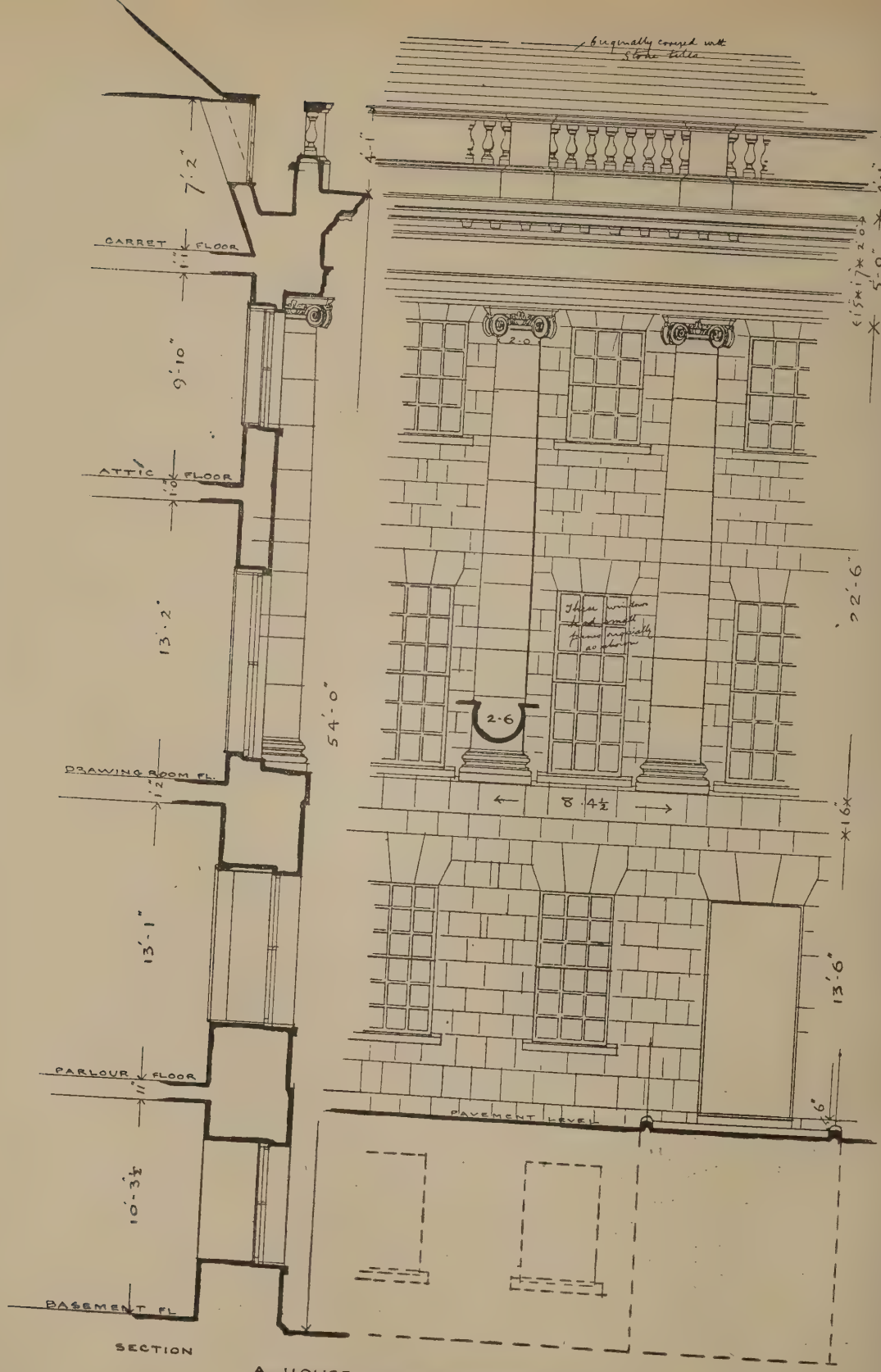


W. Watts del. et Sculp.

CRESCENT, BATH.

Published as the Act directs May 1st 1792. by W. Watts London

it must be admitted that this effect is gained by a less legitimate use of the order than in the Circus. It should be noted that originally the roofs, as indeed throughout Bath, were covered with stone tiles, and a more artistic covering can hardly be conceived. The eye is thus carried up to the topmost part of the building, and sees it



A HOUSE IN THE CRESCENT

Scale of 5 0 5 10 15 Feet.

Mowbray A Green
Delin et delt.
1904

PLATE LXXXVII.

A HALL AND STAIRCASE IN THE CRESCENT.

PLATE LXXXVIII.

THE UPPER PART OF A STAIRCASE IN THE CRESCENT.

PLATE LXXXIX.

WALL DECORATION IN THE CRESCENT.

as one harmonious whole. The Crescent, which as we have seen, was the work of the younger Wood, was begun in 1767, and was finished about eight years after. The different stages in the building of it may be traced in the Russell collection of maps at the Literary Institution. The major axis of the Crescent, which is an ellipse on plan, is about 538 feet. Including the two ends 114 columns are used in the façade, the central house being distinguished by two sets of coupled columns. The masonry of the external face is set square between the columns, so that the soffit of the entablature is wider next each capital than it is over the middle of the window, but it is scarcely noticeable, and the saving of labour in working the stone must have been immense. Above and below the columns the masonry follows the line of the ellipse. The same treatment is found in the Circus, though there it is less apparent. The interiors of these houses are treated with great variety as regards their staircases. In some houses, the staircase rises towards the front of the houses, and in others it is in the centre under a large sky-light, this being in one case supported on a small enriched cove, but in most instances it is situated at the back of the house. A panelled arch usually divides the outer hall from the staircase, the walls of which above the surbase moulding are divided into long upright panels by a cable moulding. The turned wood balusters of the earlier work have given place to light iron bars about an inch square, with sometimes alternate panels filled in with wrought iron conventional foliage. The photograph shows an example of the finishing of the wall of a top landing.

The walls of the principal rooms are also panelled in plaster, and the door heads enriched with carving. The severe classic cornices are here replaced by a freely treated bracketed cornice similar to some in the Circus. The doors are frequently of deal, veneered with mahogany, but most of the old door furniture is gone.

The chief means of decoration is found in the ceilings. The enrichment is nearly always in low relief, though occasionally

naturalesque subjects such as birds and flowers are introduced. In the two photographs will be seen two views from the dining room and drawing room ceilings respectively of one of the houses. The panelling is sometimes set out geometrically in concentric circles, occupying the width of the room, with long panels at the two ends, and an enclosing band of ornament running round the four sides, and separated from the cornice, or perhaps, as the next plate shows, divided into still smaller panels with a variety of forms. In this case the centre is an octagon with spandrels at the four corners, and an ellipse takes the place of the long rectangular compartment. A very fine modillion cornice runs round the room. A still freer treatment is that where the centre is occupied by a circle of ornament, and ornaments radiate from the four corners, while the spaces between the corners are filled with long panels of foliage.

The beauty of the fireplaces lies in the simplicity of the design, and the restraint in ornamental parts. The marbles chiefly used are white statuary, and some coloured marble such as Siena, shown here by the darker tint. Ionic columns are usually employed with the entablature breaking round them. The second example which is shown is also from the Crescent, and is of Siena and white marble, with angular capitals and fluted sinkings in the frieze.

The accompanying drawing of a fireplace, entirely of white marble, is taken from an example in Upper Church Street.

Brock Street and Margaret Chapel.

Brock Street, the connecting link between the Crescent and the Circus, was built by the younger Wood, and he lived here after leaving Gay Street. Behind the houses on the north side, and on the west of Margaret Buildings, stands Margaret Chapel, which was erected in 1773, and was named in honour of Mrs. Margaret Garrard, Lady of the Manor, and patroness of the living of Walcot at the time, who had granted Wood many valuable building leases. William Linley was clerk of works, and the cost was paid by the Rev. Mr. Martyn, Cornelius Norton, and Linley the organist. The chapel is a hybrid Gothic, and has been put to many different uses

PLATE XC.

A DINING ROOM CEILING IN THE CRESCENT.

PLATE XCI.

A DRAWING ROOM CEILING IN THE CRESCENT.

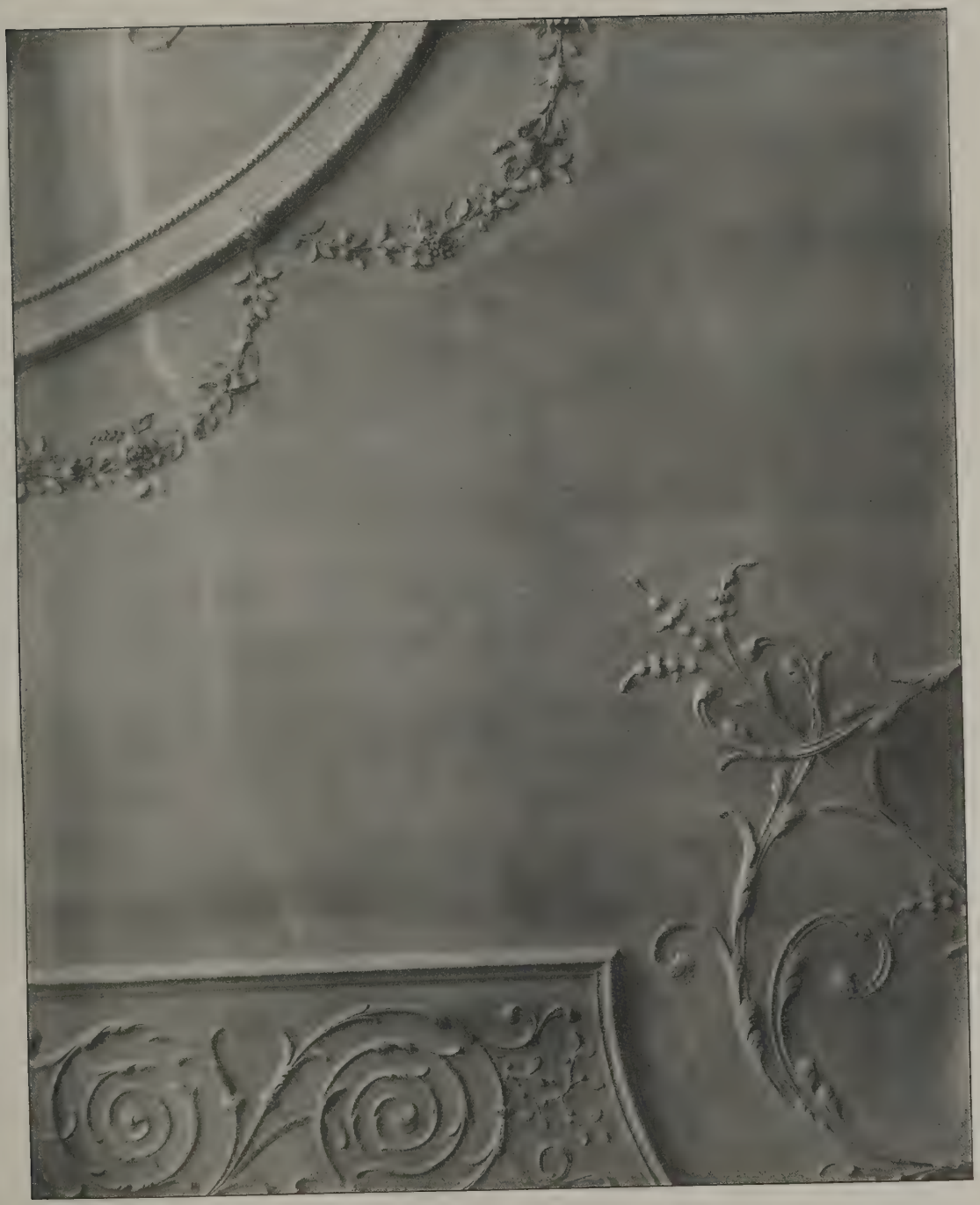


PLATE XCII.

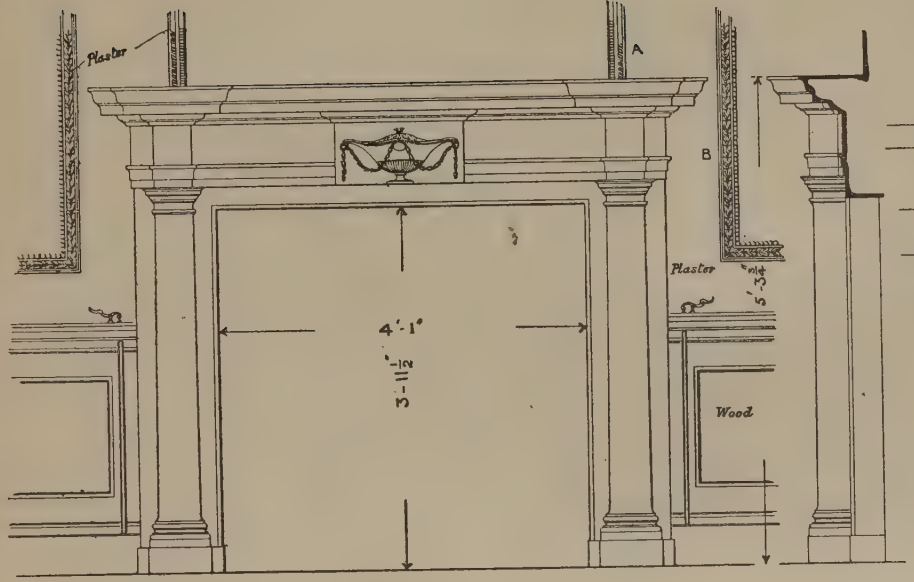
DETAIL OF CEILING IN THE CRESCENT.

PLATE XCIII.

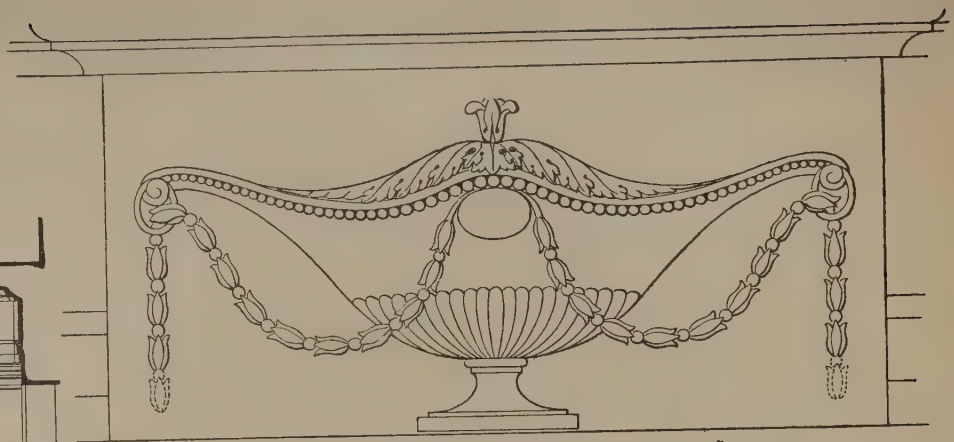
FIREPLACE—THE CRESCENT.

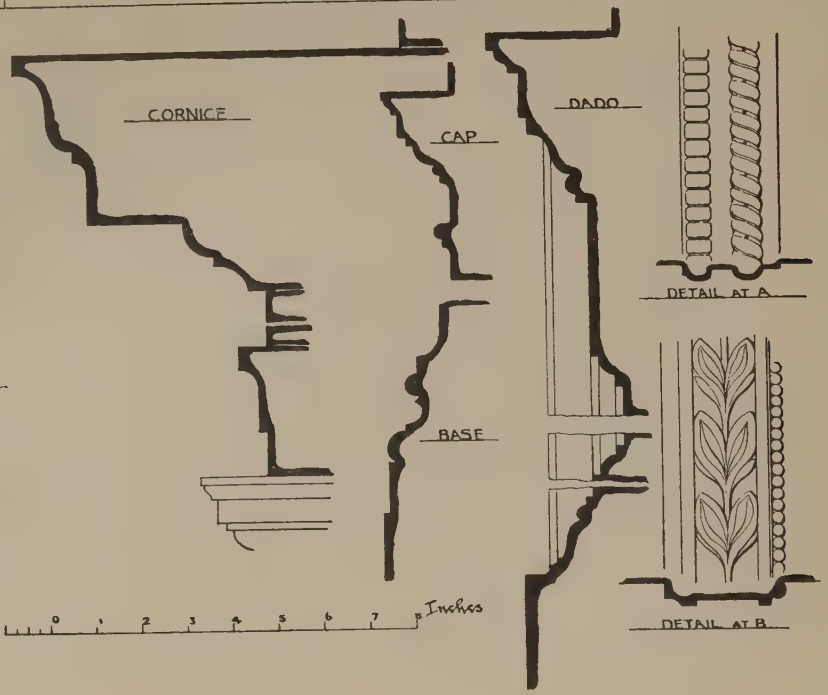
PLATE XCIV.

FIREPLACE—THE CRESCENT.



A FIREPLACE IN UPPER CHURCH STREET





since its early days. The Venetian window over the entrance is the best example in Bath, excepting those at the bottom of Gay Street. There are few of the houses in this neighbourhood which have not more or less good detail in them.

Marlborough Buildings.

Just beyond the Crescent is a steep declivity which is well shown in an aquatint by John Robert Cozens in 1773. Upon the slope of this Marlborough Buildings was erected at a later period, said to be about 1788, though Thomas Malton's view dated Dec. 31st, 1788, gives no sign of their existence. At the back ran the stream called Muddle Brook, since covered in. In an undated map of the Common Lands, now in the British Museum, Marlborough Buildings are mentioned as new, and it is stated that the 33 houses were then bringing in £400 per annum, the ground rent being at the rate of 12s. 6d., 10s. 6d., and 9s. per foot. The "ditch" is said to be not quite an acre in extent. This "ditch" was, of course, the site of the houses.

Kingston Baths.

The Abbey House or Priory had existed on a piece of ground at the back of the Abbey Church, now partly occupied by the *Chronicle* Office and the Kingston Baths. In 1755 it was taken down, and the workmen in removing the foundation walls came upon a culvert about 20 feet below the surface which led to the Roman Baths. Although they were thus partially discovered at that time it was not until 1885 that they began to be finally uncovered. The Duke of Kingston, who owned the land, had the spring which supplied the Baths cleared of rubbish, and the culvert for the waste water repaired. He then built "seven baths and sudatories," under the direction of the architect, Thomas Jelly, and according to a plan approved by the physicians of the time. Although the upper part of the Kingston Baths has been removed, the baths themselves remain.

In 1754 the Old Bridge was repaired and doubled in width.

York Buildings.

In 1755–59 York Buildings and Prince's Buildings were designed by the younger Wood. The whole block from the corner of Broad

PLATE XCV.

WINDOW OVER ENTRANCE TO MARGARET'S CHAPEL, BROCK STREET.

Street to the end of what is now the Post Office, was occupied by the York House Hotel. The buildings were called after Edward Augustus, Duke of York, younger brother of George III., who used to come to Bath with his aunt, the Princess Amelia. It has been supposed that Prince's Buildings was named after this Princess, and that therefore the name is now wrongly spelt; this seems incredible seeing that the name is cut in the stone on the east corner in lettering of the period. Stage coaches used to start every day from the York House to London. There were originally three entrances, the principal one being that under the third and fourth windows from the west; the others were as at present, except that the middle one has been closed up. The old stone roof remains over the Post Office.

Woolley Church.

In 1761 Wood had rebuilt Woolley Church, three miles north of the city. There is nothing to note in it except the octagonal domed stone cupola, with open arches set upon a square base, circular windows in each side, and vases standing upon it at each angle. Inside is a classic font, with rather poorly carved leaves under the basin, and on the stem.

Countess of Huntingdon's Chapel.

The Countess of Huntingdon's Chapel on the Vineyards was built in 1765. It is a rectangular building, with an apse at the end, and is 59′ 8″ long, 39′ 9″ broad, and 26′ 2″ high to the flat ceiling which has a large cove below it. There is a very massive King and Queen post roof over. The style is debased Gothic, of the Batty Langley type. The gallery, since altered, was added in 1783.

Milsom Street.

In 1761 Edgar Buildings was begun on the site of the old Town Acre; and Milsom Street about 1762, the latter being at first intended for dwelling houses. The ground floor had segmental bow windows. The first group to be built were the five standing on the east side of the street, and occupying the site of the Parish Workhouse. They were called Somersetshire Buildings, and it is probable that T. Lightholder was the architect. The middle and end houses of this fine block stand forward, and the middle one

is further accentuated by a large segmental bow which is carried up to the parapet. There is a balustrade over the three middle houses. As will be seen in Watts's view of 1794, looking southwards, the ground floor was originally rusticated throughout with arched openings, and upon this stood the Corinthian order which runs up through

MILSOM STREET BATH.

Published as the Act directs May 1st 1794 by W. Watts London.

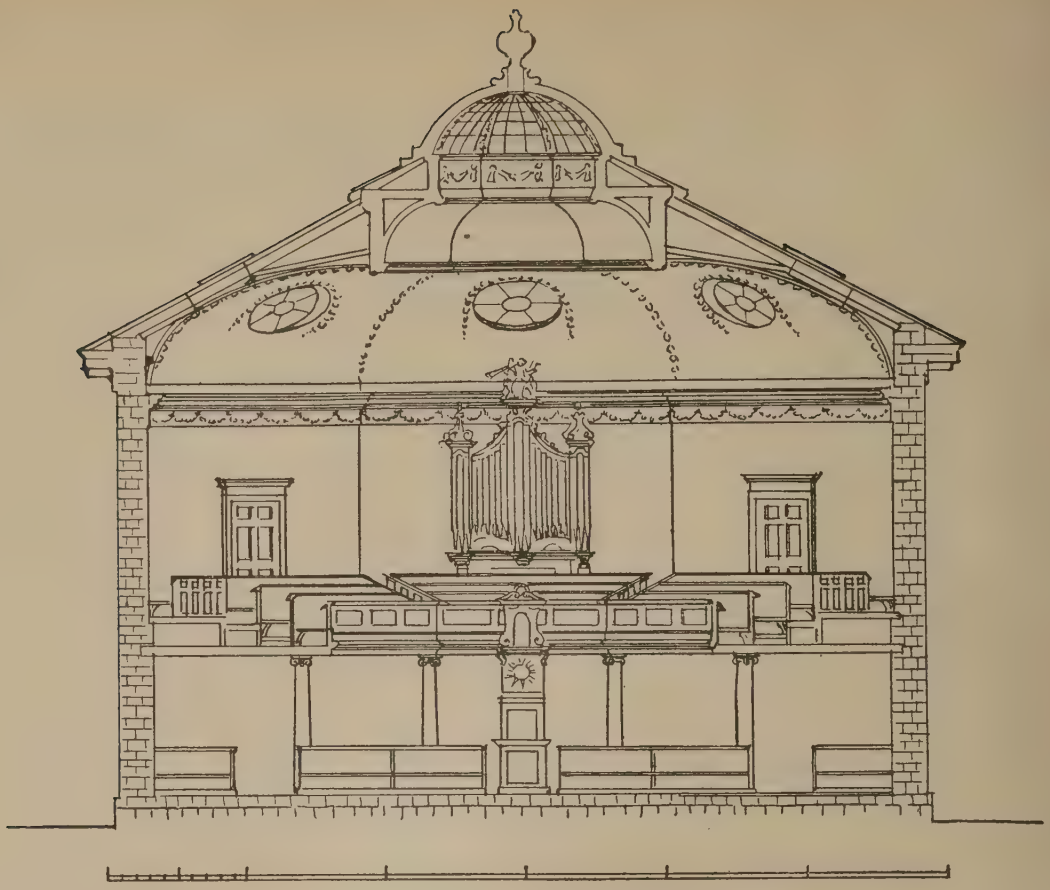
two stories. The three windows in the middle bay on the first floor as well as the central window in each of the other houses, are enriched with architraves, and an entablature; the rest are plain. In 1775 the middle house was taken by the Bath and Somersetshire Bank, belonging to Horlock, Mortimer, Anderdon, Goldney, and Street,

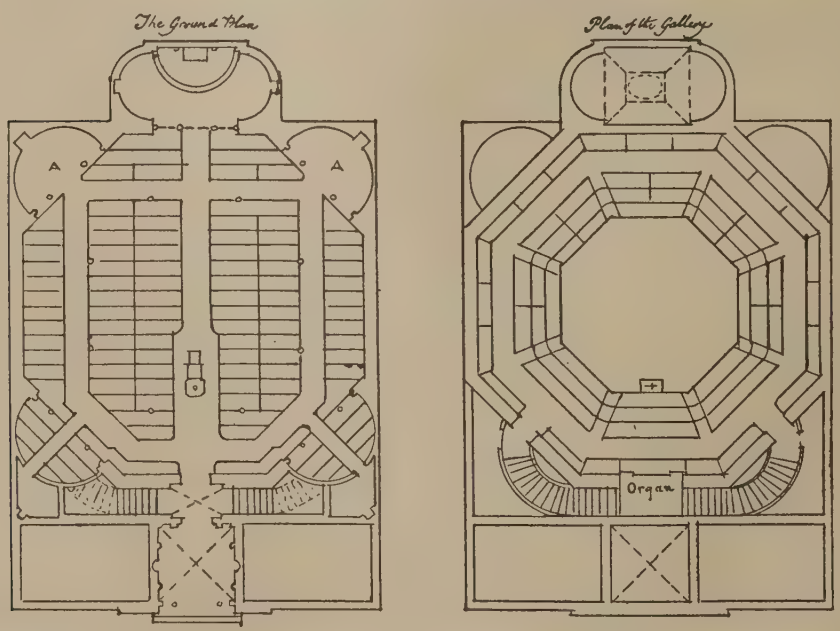
PLATE XCVI.

SOMERSETSHIRE BUILDINGS, MILSOM STREET.

and it contains a magnificent ceiling. The premises were taken over by the Somersetshire Banking Company (Stuckey's) after their amalgamation with the Bladud Bank, which formerly occupied 12, Old Bond Street. There had been but two Banks in Bath before this, one called the Old Bank, established in 1760 by R. Clement, "Draper and Banker," in Wade's Passage, and removed in 1783 to High Street, and the other the Bath Bank, in Trim Street, by Cam, Whitehead and Phillott, which was removed in 1791 to the house at the corner of Green Street and Milsom Street, and was then owned by Cam, Whitehead, Phillott, and Lowder. The Capital and Counties' Bank has its premises here now. Two other banks were established in Bath during the 18th century, the Bath City Bank on Nov. 5th, 1776 in the Abbey Churchyard, on the site of the present Roman Promenade, and the Bladud Bank, opened on March 25th, 1790 at 1, Bladud Buildings by Atwood, Abraham, Collett, Salmon, and Harris. Banks.

Behind the houses on the east side of the street at the lower end stood the Octagon Chapel, built by T. Lightholder or Lightoler, as it is spelt on the accompanying plans, which are from an engraving now in the British Museum. The Chapel was opened in 1767, and was built at the expense of Street, the banker, and the Rev. Dr. Decheir, as a leasehold property, as were also several others in Bath. It was approached from the street by a lobby vaulted in plaster. The interior is planned as an octagon of about 53 feet in diameter, with four semicircular recesses in the angles, the whole thus falling within a square. Only two of these recesses are shown as rooms with fireplaces for invalids, so that there seems to have been much extravagant talk about the excess of comfort provided for those who attended here. The communion table was placed in a double-ended apse at the east end. The gallery was supported on eight stone Ionic columns, about 10 feet high, and at some 29 feet from the floor level rose a large flat octagonal cove, above which sprang another smaller cove with a drum and saucer-shaped glass lantern Octagon Chapel.





The Plans and Section of the New Octagon Chappel at Bath

T. Lightfoot Archt.

A A are Rooms with Fire places for Invalids.

W. Lindley, Sculp.

(FROM THE BRITISH MUSEUM)

PLATE XCVII.

CEILING—12, OLD BOND STREET.

PLATE XCVIII.

WESTGATE BUILDINGS.

over, from which most of the light was obtained. There were fine plaster decorations throughout. The Chapel is now used as Messrs. Mallett & Son's antique showrooms.

Old Bond Street. Old Bond Street belongs to about this period, and in No. 12, referred to above, is a fine ceiling. On the ground floor in this house are two good fireplaces of a much later character than those which have been previously noticed. They are of carved wood, with a marble slip round the opening, and are designed with enriched architraves, a carved frieze, and a rather shallow but projecting cornice which has more the character of an ornate shelf.

Westgate Buildings. Between 1760 and 1771, but probably nearer the former date than the latter, Westgate Buildings were erected upon the south-west side of the Lower Borough Walls. The pedimented house in the centre is the best of this crescent-like row, and has a more important doorway than the rest, which are of quite a different type from those in use at an earlier period, the cornices being supported by deep consoles carved with foliage. The sills also, as in Old Bond Street, are supported by brackets, a feature used sometimes by the younger Wood, as in Alfred Street. At No. 2, Westgate Buildings, lived Thomas Beach, a pupil of Sir Joshua Reynolds, and a man of remarkable talent. An article upon him by Mr. A. M. Broadley appears at the end of the book.

St. James's Church. In 1768 and 1769 St. James's Church was rebuilt, partly at the expense of the parishioners and partly by voluntary subscriptions, from the plans of Jelly and Palmer. It is planned on the classic lines common at that period. Four stone Ionic columns, 2′ 8″ in diameter, and of a total height of 28 feet from the floor, including the pedestals, serve the double purpose of supporting the gallery and the roof. A Queen post truss is fixed longitudinally in the central bay between the two columns and sustains the gallery front. The ceiling is coved, and had at first only one elliptical lantern in the centre. The church on completion had a square west end, and the outside wall corresponded in position with the present small

Doric columns under the gallery. The tower stood outside against this wall: all this is shown on the original drawings of the building, which agree in size with those given in Cruttwell's guide of 1777. These drawings are done in Indian ink, and tinted with washes of the same. The building was 61 feet long, and 58 feet broad within the walls. The west end was afterwards extended, and the rounded ends added: this was so carefully done that it is impossible to detect a difference in the jointing of the old and new external masonry.

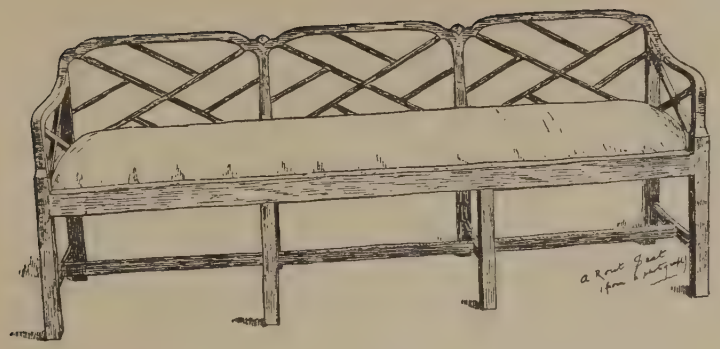
A wooden Doric entablature runs round the gallery front, and an Ionic plaster entablature with modillion cornice crowns the main order, the caps of which are excellently carved. This entablature masks the beams of roof and ceiling. The organ was built by Seed of Bristol in 1782, and opened by Herschel.

In 1848 the old Gothic tower, which had been rebuilt in 1726, was taken down and a new one erected to the westward by Manners and Gill.

THE OLD BRIDGE.
(From Watts's Views of Bath.)

PLATE XCIX.

THE ASSEMBLY ROOMS FROM THE SOUTH-EAST.



CHAPTER X.

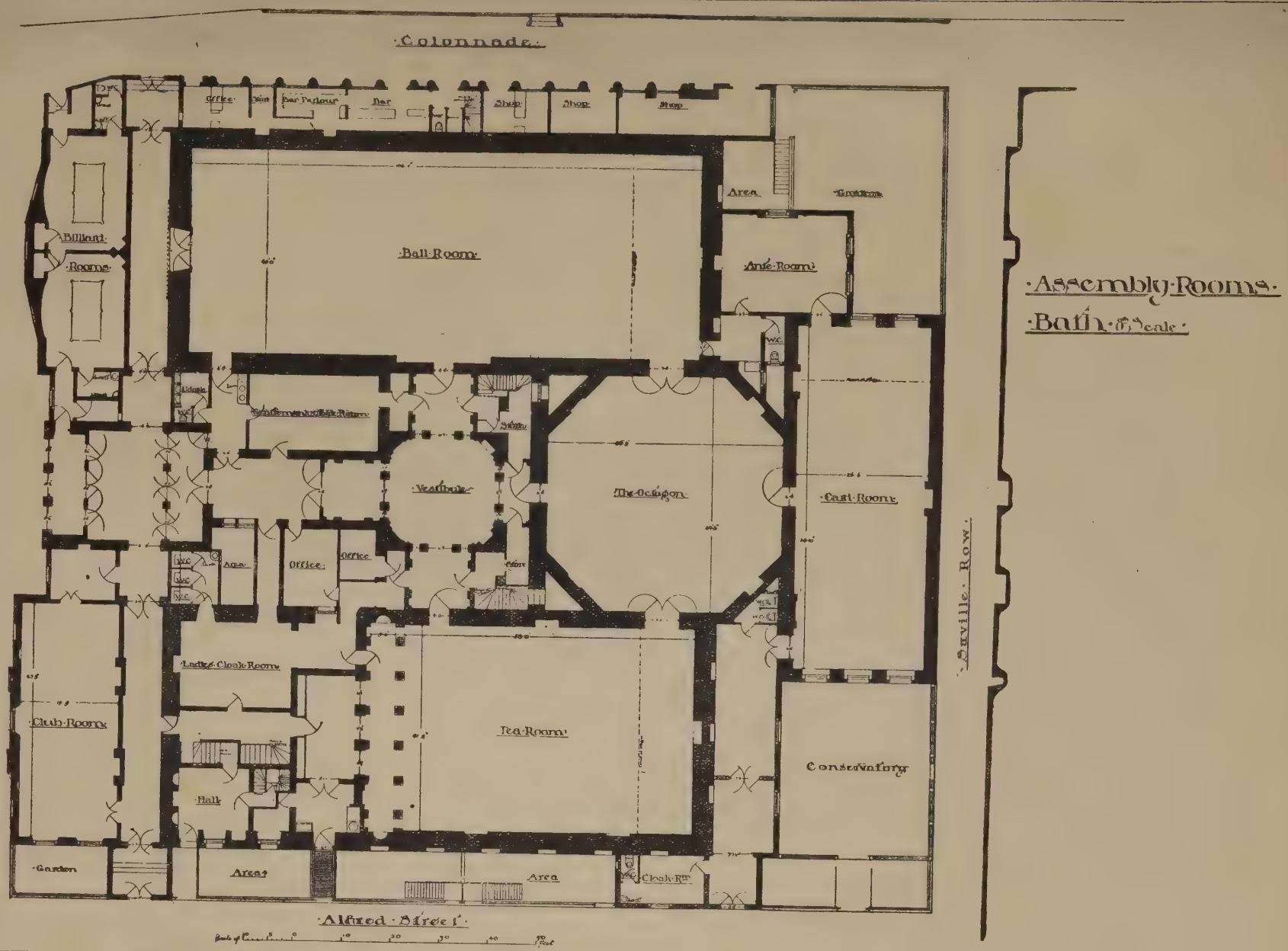
ASSEMBLY ROOMS—ALFRED STREET—PULTENEY BRIDGE—ADAM'S DESIGNS FOR BATHWICK.

THE first stone of the New Assembly Rooms in Alfred Street, on the east of the Circus, was laid by the younger Wood on May 24th, 1769, five years after his proposal to build a somewhat similar set of rooms at the north-west corner of Queen Square. The capital was subscribed by 70 shares of £300 each on the tontine principle, the building thus costing over £20,000. The rooms were finished in October, 1771, and occupied a space of nearly threequarters of an acre. They were called the New or Upper Rooms, and the first M.C. to take office there was Captain Wade, who had been at the Lower Rooms on the Terrace Walk. Externally the rooms present a dignified and well-proportioned mass. On the south side against Alfred Street the elevation is divided into three storeys, the windows in the lower one being quite plain; of the nine windows on the first floor five give light to the Concert or Tea Room. The windows in the upper row are partly sham openings into the roof and partly belong to the private apartments. On the right of the photograph can be seen half of the exterior of the Octagon, and the pediment to the east again is the south end of the Card Room. The façades are finished with a deep entablature, a balustraded parapet, and fine chimney stacks. The

north side towards Bennett Street is well shown in Nattes's view of 1805, where the low range of shops is built in the form of a Doric colonnade, with a carriage entrance, as now, at the N.W. corner. The principal entrance was on the west side and was used for sedan chairs. This has been much altered. Bennett Street has now been raised, so that the pavement at the upper end of the west side of the rooms is 3 ft. 6 in. higher than it used to be, the bases of the columns on the north being buried and there being steps from the north porch down into the corridor leading to the rooms. The flight of steps shown from Bennett Street to Saville Row also marks the great difference between the levels at that period and at the present time. The whole of the northern block is the Ball Room, and on this side of the building there are no small lights above the principal windows. The planning of this suite of rooms is remarkably simple and well arranged. Entering from the west end you pass into a vestibule which runs like a narthex from one side of the building to the other, having entrances in Bennett Street and Alfred Street. This was probably glazed at first, and an arched window at the north end is shown in Nattes's view; its intended façade is found in the building tokens of that date, for which the reader is referred to the article on Bath Building Tokens at the end of the book (Plate B, 3). From the centre of the Corridor an outer hall leads, past the entrances to the cloak rooms and to the private apartments, on to the small octagonal hall in the centre of the building. To the left here is the entrance to what has been variously known as the Large Assembly, Concert, or Ball Room; to the right is the smaller Assembly, Concert, or Tea Room. Immediately in front is the Octagon Card Room. The entablatures over the entrances are supported on wooden Doric columns, and above is a deep cove with a lantern over. The looking-glasses with their ornaments are of the same date as the building, but were not in this position originally.

PLATE C.

ASSEMBLY ROOMS—VESTIBULE.


Colonnade
Office
Bar Parlour
Bar
Shop
Shop
Shop
Billiard Rooms
Ball Room
Area
Gratings
Anti-Room
W.C
Ladies
W.C
Gentlemen and Table Rooms
Vestibule
The Octagon
Card Room
Area
Office
Office
W.C
W.C
W.C
Ladies Cloak Room
Club Rooms
Tea Room
Hall
Conservatory
Garden
Area
Area
Cloak Rm
Alfred Street
Assembly Rooms
Bath
Scale
Feet

The Ball Room is 104′ 3″ long, 41′ 6″ wide, and 42′ 6″ high. In its altitude it is divided into three parts. The substructure, which has a dado 4 ft. high and is of a total height of about 15 feet, is broken only by the doorways and fireplaces. There are three doorways in the south wall and one in the west, and seven fireplaces. The middle portion of the room has an engaged range of threequarter wooden Corinthian columns, 11′ 8″ high, with stone bases, and between them three windows at each end and seven on the north. This colonnade and the substructure of timber work which supports it is detached from the main wall, so as to admit of the windows being provided with rising and falling shutters, painted with figures and other subjects, for use during the balls. The third portion of the room is occupied by an immense cove, 11 ft. 6 in. high, and above is a flat ceiling with five panels; from the central ornament in each of these hang fine old cut-glass chandeliers. In the middle of the south side is the apsidal orchestra, 21 feet wide, the semi-dome of which intersects with the cove at its full height. A lithograph by Hollway, of about 1840, shows the old mahogany rout seats in use in this room, and a tracing from a photograph of one of them is given at the head of this chapter.

The Octagon, 47′ 6″ in diameter, forms the connection between the Ball Room and the Tea Room. There are fireplaces on four sides. On the south wall until lately hung a picture of Captain Wade, the first M.C. of the New Rooms; it was painted by Gainsborough and was exhibited at the Royal Academy in 1771. There is also one of Richard Tyson, with the following inscription painted at the bottom right hand corner:—"Ricd. Tyson, M.C.B. Painted by G. James, 1788." Tyson retired in 1805, after twenty years of office. The medallion which in 1769 was given as a badge of office to Captain Wade at the Lower Rooms has been lost. Cruttwell in his guide of 1777 says that it was made of fine gold, enamelled blue, and

PLATE CI.

ASSEMBLY ROOMS—BALL ROOM.

elegantly enriched with brilliants. On one side was a raised figure of Venus with a golden apple in one hand and a rudder in the other, with the motto 'Venus Decens.' On the reverse was a wreath of laurel with the motto 'Arbiter Elegantiæ, Communi Consensu.' The medallion which has been held by Major Charles H. Simpson, the present Master of the Ceremonies, since the revival of that office two years ago, is the one which was presented to Mr. William Dawson on his appointment in 1777 to the Upper Rooms. It is of gold and enamel, with a figure of Minerva on the obverse surrounded by a garter and the motto 'Dulce est in loco desipere' underneath, while the reverse bears the words, 'Arbiter elegantiarum,' and the date, 30th Oct., 1777.

East of the Octagon lies the Card Room, 70′ 0″ by 26′ 6″; it seems to be an addition to the earlier buildings, but appears on Masters's map of 1794.

The smaller Assembly or Tea Room is 66′ 6″ long, including the part behind the colonnade, by 41′ 6″ wide and 42′ 6″ high. A very fine view of it appears in Nattes, 1805, though the cove is shown as much too flat: it is there called the Concert Room. Like the Ball Room it is divided in its height into three distinct parts. There is one fireplace in the north wall, one in the east and two in the south wall, but Nattes by mistake shows one only here. At the east end there is an orchestral gallery the whole width of the room and 7 feet wide, supported on six Ionic columns of stone, 11′ 5″ high, the entablature of which is continued round the room. Under the three middle arches at the back of this colonnade was the bar, and here tea and refreshments were served to the company. A similar number of detached Corinthian columns of the same height as those in the Ball Room stand over the Ionic ones and the order is continued round the room as an engaged colonnade of three-quarter columns, and here they are set in wide couples, each column flanking a window. The shafts of the columns are of stone, but the foliage of the

capitals is of plaster, as are also the other enrichments round the room, including those in the panelling of the window jambs, though the jambs and mouldings are worked in stone. Between the columns of the gallery is some good ironwork of the period; the ceiling here is flat and deeply sunk, but above the order rises a panelled attic storey from which springs the great cove with very bold ribs ornamented with foliage and intersecting each other on the flat of the ceiling.

A detail of a doorway in this room will show the general treatment of these parts throughout the building. Between the carved consoles are festoons carved in wood and the outer member of the architrave is enriched. There is much fine carving in the woodwork throughout the Rooms.

The rest of the plan is occupied mainly by the dwelling house and the retiring rooms.

In 1813 a reading room, now called the Club Room, was added at the south-west angle of the building by the then tenant, Mr. Stroud, but externally it is devoid of interest, and it is to be remarked that much of the beauty of this end has been taken away by the buildings added since the rooms were first completed.

Alfred Street.

Alfred Street was also built by Wood about 1768. The doorway of the last house but one on the south side is one of the finest of the period in Bath. The classic severity of the columned portico has here given place to a more delicate treatment in which carved consoles support the cornice which breaks round them in the bed mouldings only. Below the consoles are pendants of repeated flowers and in the frieze are festoons of the same. The house was originally called Alfred House from the bust of King Alfred over the doorway, no doubt in reference to the familiar saying seen also on tokens that 'Alfred the Great founded Bath and surrounded it with walls and gates.' The ironwork with the torch extinguishers on either side of the railings and the stand for the oil lamp at the top is a

PLATE CII.

ASSEMBLY ROOMS—TEA ROOM.

PLATE CIII.

DOORWAY IN TEA ROOM.

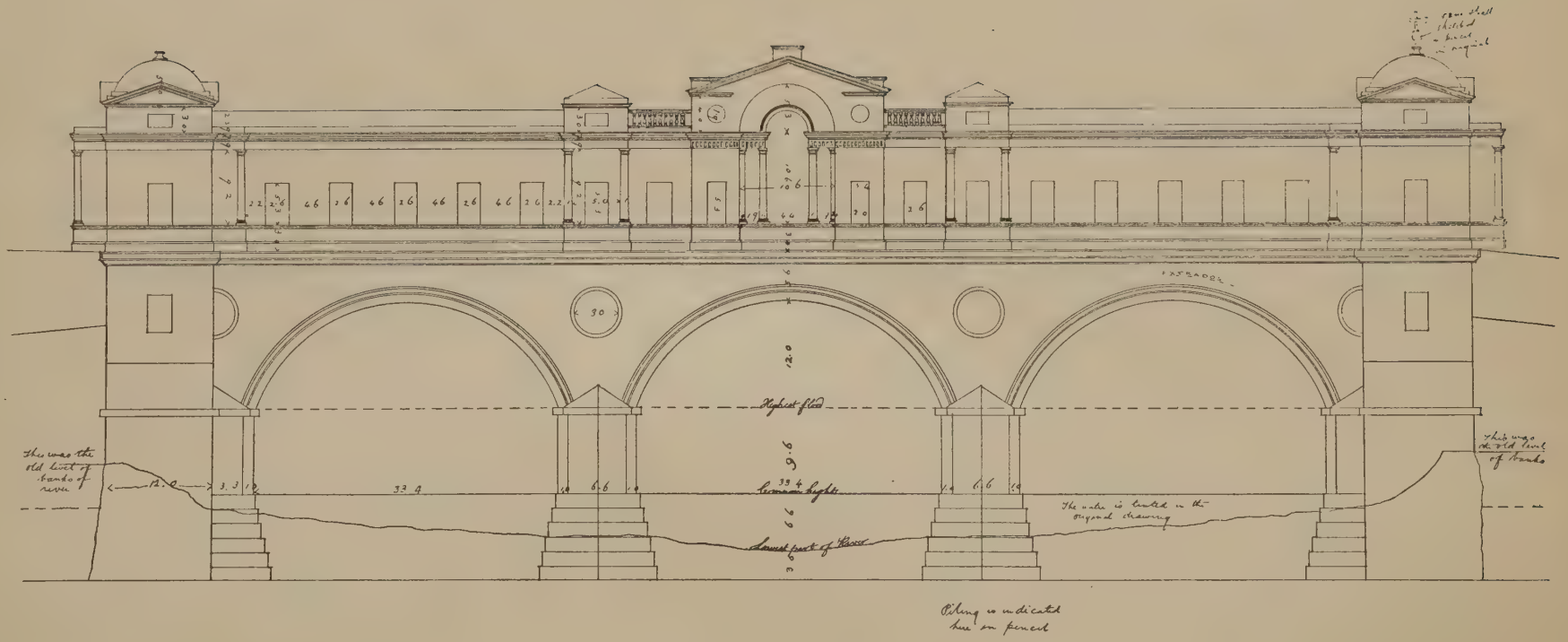
PLATE CIV.

DOORWAY OF ALFRED HOUSE.

reminder to us of the customs of those days. Similar ironwork and lamp holders, though without the extinguishers, are seen in Lansdown Crescent and Portland Place. A most curious use of flat arch stones will be noticed in the windows on the right. It seems to have been customary just at this date to build the window heads as arches spanning two adjoining openings, the key-stone resting on the pier between the openings. The whole of Alfred Street is built in this way. It was to Alfred House that Sir Thomas Lawrence came in 1784 when but a boy of 15, after having lived for two years on St. James's Parade. After a further stay of three years he left Bath with his father, and went to London. Here also the beautiful and fashionable Catharine Macaulay wrote most of her History of England, dealing mainly with the period of the 17th century and extending from James I. to the accession of George I. The first volume was published before she came to Bath in 1763 and, together with the seven following ones, was printed by Richard Cruttwell, whose printing office stood near St. James's Church. The ninth and last volume was published in London.

Pulteney Bridge.

Pulteney Bridge, which was erected about 1770, and therefore some years before the greater part of the buildings on the other side of the river, was the work of Robert Adam, whose patron, William Johnstone Pulteney, afterwards Earl Pulteney, was desirous of connecting his estate with the city. William Pulteney seems to have employed Adam rather extensively about this time, for we find in 1771 plans by him for the proposed New Prison (mentioned in the next chapter), and in 1777 and 1782 designs for laying out the Pulteney estate, then called the New Town. The design of 1777 was for a street 100 ft. wide in a straight line from Pulteney Bridge, with a complete elliptical crescent at the end in about the same position as the end of the present Pulteney Street. The 1782 design shows a large crescent on the other side of the bridge and facing the river, with three openings out


Highest flood
Lowest water height
Lowest part of River
This was the old Line of Bank of River
This was the old Line of Bank
The water is limited in the original drawing
Piling as indicated here on pencil
Scale of
Feet

FRONT OF THE NEW BRIDGE AND SHOPS AT BATH

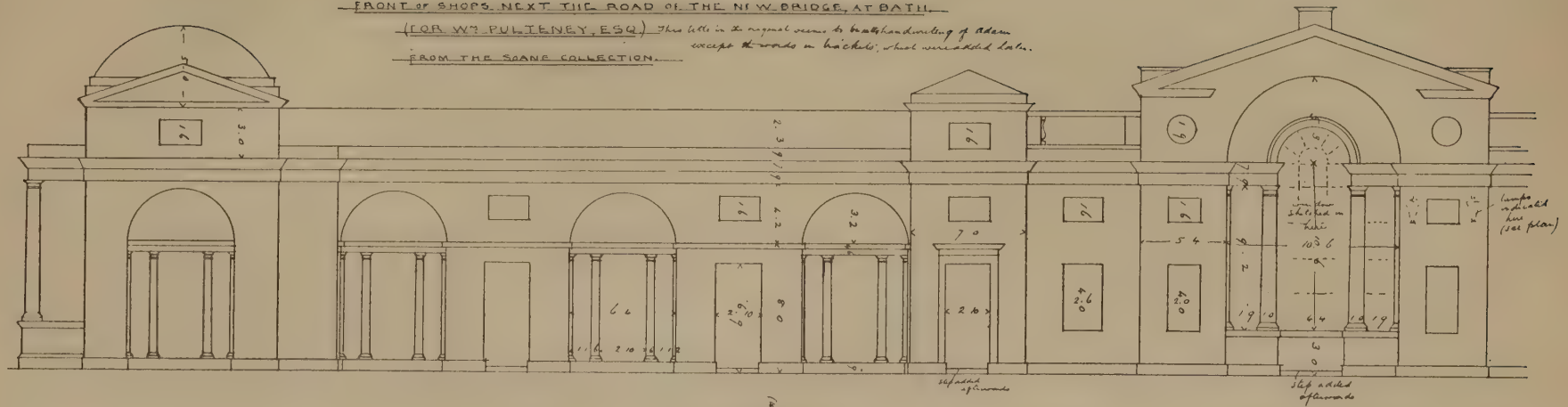
(FOR WM PULTENEY, ESQ., AFTERWARDS SIR WILLIAM PULTENEY, BART.)

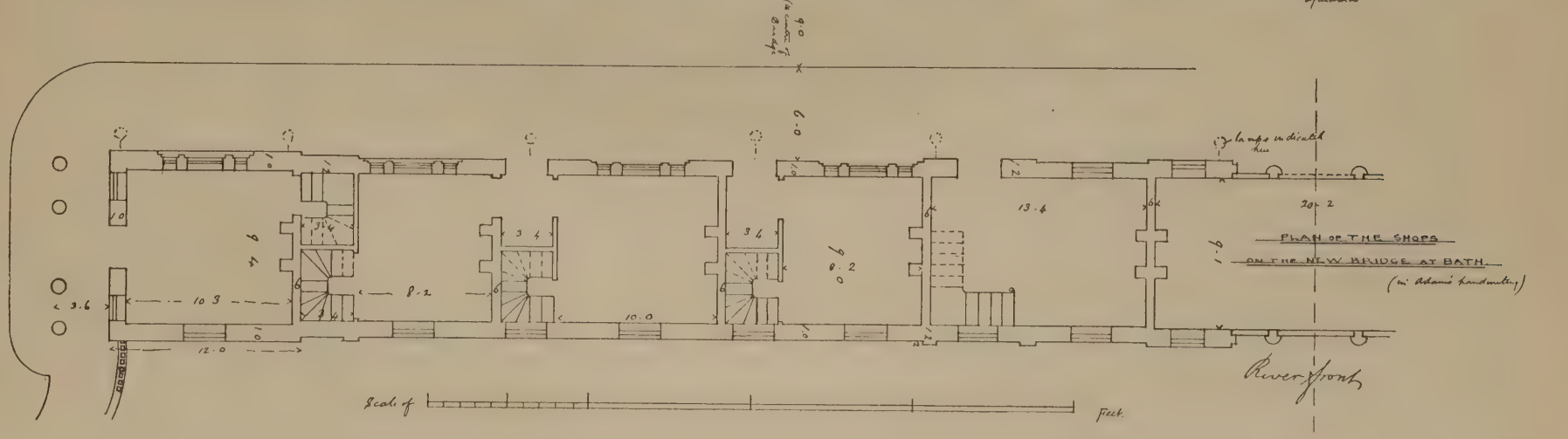
FROM THE SOANE COLLECTION

FRONT of SHOPS NEXT THE ROAD of THE NEW BRIDGE, AT BATH.

(FOR Wm PULTENEY, ESQ.) This title in the original seems to be all handwriting of Adam except the words in brackets which were added later.

FROM THE SOANE COLLECTION.





of it, the central one 100 ft. wide as before, and occupying the position of the present street. In both these schemes side streets are shown opening from the main thoroughfare, so that, although none of the work was carried out, the axial

PULTENEY BRIDGE, BATH.

Published as the Act directs May 1st 1794. by W. Watts London

line formed a basis to work upon for those who came after. Political reasons were probably the cause of Adam's designs being set aside in favour of those carried out by local men, for the friendship between William Pulteney and Robert Adam was so marked that on the death of Adam, the Earl followed him to

PLATE CV.

PULTENEY BRIDGE FROM THE SOUTH.

his grave. The working drawings of the bridge are in the Soane Museum, and tracings from some of them are here reproduced to a smaller scale. Malton's view shows the north side of the roadway over Pulteney Bridge, and a view from Watts, published in 1794, gives a general view of the Bridge from the south-east, and shows the fine proportions of the design. Three high segmental, (not elliptical, as in Watts), arches of equal span cross the river, the abutment at either bank standing forward into the water. The arches are turned in single rings of stone with a moulding worked on the face. Above this is a plinth, upon the upper moulding of which stand the columns and pilasters; the moulding also serves as the sill of the windows throughout. The main cornice runs from end to end, broken only at the central window, where the frieze is enriched in the manner still seen on the street side, and originally it was carried round the porticoes at each end of the bridge. These porticoes are seen in detail in the tail-piece of this chapter, and are reduced from another of Watts's views of the same date. They have, of course, long since disappeared, and one only of the domes remains in place, bereft of its crowning ornament. This ornament is only added in pencil in Adam's working drawing, but in a smaller tinted drawing it is shown with the ball and vane complete, and was, no doubt, so finished. The photograph shows the alterations made from time to time in the river elevation, the detached portions of the attic storeys having been completely connected, and the balustrades removed. The elevation to the road on the south still retains some of its original features. The contract for the bridge was undertaken by one Reed, but he was ruined by it. In 1779 the bridge showed great signs of weakness, and in 1804 the whole of the west end had to be reconstructed, owing to the pier having given way, and a temporary bridge was thrown across the breach for a time. A contract 'to lighten the lamps' on the New Bridge, in the

New Town, Bathwick, occurs in the *Bath Chronicle* of September 11th, 1794.

White Hart Inn.

The old White Hart Inn, upon the site of which the Grand Pump Room Hotel now stands, was rebuilt in 1778.

Northumberland Buildings.

The same date saw the erection of Northumberland Buildings, a continuation of the south side of Quiet Street. Though the windows have been much altered it is an excellent example of Baldwin's domestic work.

THE ENTRANCE TO PULTENEY BRIDGE.

THE TOWN HALL.

CHAPTER XI.

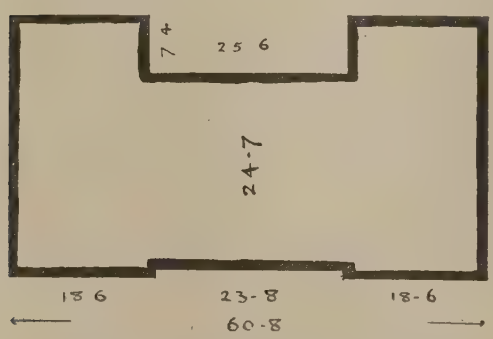
THE TOWN HALL AND MARKETS—THE NEW PRISON—ATTWOOD'S DESIGNS—BALDWIN—PLAN OF BATH, 1776—HOT BATH—HARDENHUISH CHURCH—DEATH OF WOOD.

ABOUT 1765 the Corporation had resolved to rebuild their Town Hall and Markets on the east side of High Street. Inigo Jones's Hall of 1629, the south front of which had been taken down in 1737 and 'rebuilt in a more elegant manner,' and the windows of which had been fitted with sashes about 1755, was still standing, but its position was inconvenient for traffic, and it was inadequate for the transaction of public business. By 1766 Lightholder had got out plans for a new Hall and Markets, for in July of that year a city minute appears asking whether Mr. Wood, Mr. Lightholder, and Mr. Jones, City Surveyor, be each of them applied to to draw a plan of the intended Markets and Town Hall on a less expensive scheme than those already produced (those by Mr. Lightholder). The decision was, Yes. At a meeting in October when the three

designs came up for discussion 12 votes were given for Lightholder's second plan, which was decided on, 7 votes for neither plan, 1 vote for Wood's first plan, 1 vote for Wood's second plan. In January, 1767, Wood was allowed thirty guineas for his second plan. After this, strange to say, plans were prepared by Thomas Warr Attwood, a plumber and painter, and matters were carried so far that in 1768 the foundation stone of the new building was laid, with the following inscription:—"This first stone of the Guildhall, erected at the sole expense of the Chamber of this city, was laid the 11th day of February, 1768, and in the 8th year of the reign of King George the Third, by William Chapman, Esq., Mayor." The buildings were to cost £6,500.

New Prison.

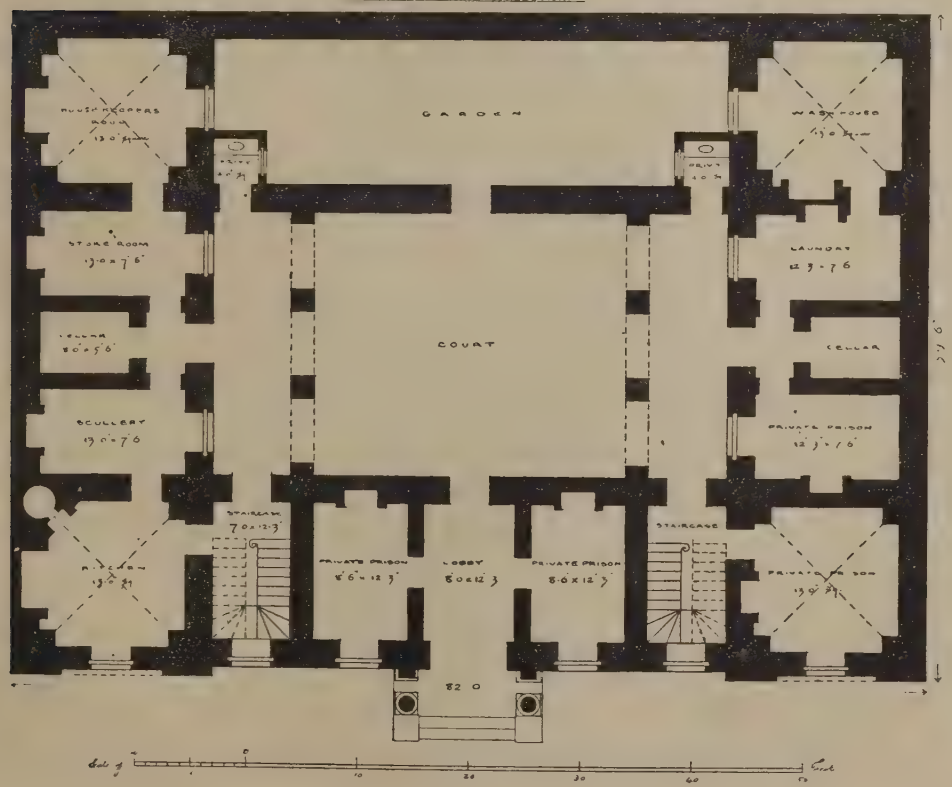
At this period of time the choice of a plumber as architect may seem to us extraordinary, but it must be remembered that the architects of those days were frequently men who had risen from the trade of builders, carpenters, and the like, and no little credit belongs to them for the consistency with which they clung to acknowledged types and the regard to true proportion which they frequently evinced in carrying out their buildings. Attwood was not less able than other men of his time, and his ability is seen in his design for the New Prison in Grove Street, lately the Police Barracks, and now a tenement house. On Sept. 24th, 1770 the Corporation approved of the erection of the building, but it was not till May 7th, 1772 that the foundation stone was laid by the Mayor, John Horton. The *Bath Chronicle* of May 13th, 1772 adds that the building was proposed to be 60 ft. wide in front and 80 ft. deep. Although these dimensions are



Block Plan of the New Prison, by Thomas Warr Attwood.

repeated in the old guides as the size of the finished building, it only measures really 60 ft. by 33 ft. The Prison must be regarded as a three-storey building, because the basement was originally hidden by a road which led up to what is now the central window of the first floor, but which was then the entrance; this storey is rusticated. The projecting wings on either side of the central portion are carried right up to the top, the parapet being finished with a balustrade. The details of the building show that Attwood had far stronger feeling in his work than some of his contemporaries and had profited by the early work of his predecessors, for his style and his mouldings are those of the elder Wood. Neither Attwood nor his building have ever received the attention which they deserve. There is a copy of a sketch of the back of the Prison in

PLAN OF THE GROUND STORY OF THE NEW PRISON AT BATH FOR WM PULTENEY ESQ.
FROM THE SOANE COLLECTION.



the Chapman collection dated 1780, and another original sepia drawing by W. Walton showing the raised road and the entrance porch.

In February, 1771, Adam had given William Pulteney plans for this same building, but they are on a much larger scale, his frontage being 80 ft., and his depth 59 ft. 6 in. This seems to imply that, as the site was not encumbered by any surrounding buildings, Adam thought it better to turn it round and put the façade on the long side, next the street. The wings almost agree in front with the size of the existing building, and a detached porch is shown, but it is probable from Walton's view that Attwood's porch had attached three-quarter columns. The plans in the Soane Museum are those of the ground and first floor, and the former is now given.

Guildhall.

After the laying of the foundation stone of the new civic buildings work seems to have been delayed or to have gone on but slowly for some eight or nine years, on account of the unwillingness of some of the tenants to give up their leases. In August, 1775, a long letter appears in *Keene's Bath Journal* disparaging Attwood's plans, and one Baldwin appears as Attwood's clerk. It seems that Attwood had rushed on with the building to save criticism of his plans. 'Citizen's' argument is that £6,000 may be saved by the adoption of a new plan offered to the Corporation by Palmer, the architect and builder, although the foundations of Attwood's Hall were already begun. The extraordinary difference in the estimated cost of Attwood's and Palmer's schemes is to be explained by the fact that Palmer relied upon a greatly enhanced rent roll under the leases which would be issued from the houses to be built in connection with the New Town Hall. In September of the same year another letter by 'Citizen' appears. (It would seem that in the meantime other letters must have passed, including a vindication by Attwood, and, indeed, the Corporation themselves had previously expressed their confidence in him by a

PLATE CVI.

THE OLD PRISON IN GROVE STREET.

vote on July 3rd, 1775, and the work was ordered to be proceeded with.) This letter is violent in tone. Its chief interest is the mention of certain works that were being carried out by Attwood: they were the Paragon, the building opposite Belmont, that is, Oxford Row, the New Prison, the Waterworks of the city, &c., &c. It should be mentioned that these are important buildings and well designed. In the same paper is a letter from 'Alpha' wishing to see Palmer's plan for the Town Hall carried out in the place of Attwood's, and he offers to the city the assistance of his 'poor talent.'

All the above seems to have arisen over a dispute as to the area of ground. A Mr. Patey, of Bristol, acted as arbitrator. John Palmer averred that with the site of the 'White Lion' the area was 200 superficial feet larger than Attwood had shown. Attwood protested that Palmer's measurements were 4,638 superficial feet less than the real ones. The dispute was only ended by an unfortunate fatal accident to Attwood, who was crushed by some falling timber during the pulling down of some of the old houses on the site. Shortly afterwards Thomas Baldwin offered a new plan to the Corporation, and as we may safely conclude that he was identical with Attwood's clerk mentioned above, it can be readily understood why he produced plans so soon after Attwood's death, for his name does not appear at all among the first competitors. He was probably thoroughly familiar with the site, but it is remarkable that he broke away in such a marked degree from the style of his old master. Baldwin's plan was accepted, with the result that we have now the finest building, both externally and internally, that was erected in the city during the last twenty-five years of the century. It seems to have been begun in 1775 and to have been completed in about three years.

The work of Baldwin, who must have been strongly influenced by the style of Robert Adam, has not the strength and vigour of that of the two Woods, but is more decorative in character. In this

West Front of the Guild Hall

BATH.

PLATE CVII.

THE GUILDHALL.

PLATE CVIII.

THE BACK OF THE GUILDHALL.

particular building he has produced a façade of extremely good proportions. The central part is emphasized by setting it well forward and by the vermiculated rustication of the basement, while the recessed windows which flank it on either side maintain the pyramidal effect of the design, which culminates in the pediment. As a whole, the details are attenuated and the mouldings poor, but the ornament, though freely used, is well executed and is kept in its right place; it is not, however, so vigorous as that of the previous style. Crowning the pediment is a lead figure of Justice, who, curiously enough, is not blindfold. The dome at the back was put up by the late Mr. John Brydon in 1895, at the time of the extensions to the north and south. The central portion of the façade is 37 feet wide and the wings are each 24 feet wide, without the break at the angle.

The back of the Guildhall is little known, but is well worthy of study. The ground floor, which can hardly be seen in the photograph, is rusticated and the windows are square-headed. The top row of small windows closely resembles those in the Pump Room.

The plan of the building is a simple one. The entrance leads into a large Hall, 36 feet by 32 feet, on the right of which is the grand staircase leading to the first floor, and on the left an office and a secondary staircase. Opening out of the Hall is the old Court, 38 feet by 32 feet, with a Waiting Room and Jury Room on the left, and on the right the Magistrates' Room and an inner hall separated from the grand staircase by two arches. In the staircase hangs a portrait of Gen. Wade. At the top on the left is the Mayor's Parlour and the Banqueting Room. The Mayor's Parlour is the same size as the Hall under, and the Banqueting Room is 80 feet long, 40 feet wide, and 31 feet high. Beyond the Mayor's Parlour, which also leads into the Banqueting Room, is a service room, while the secondary staircase gives a third entrance to the Hall.

The ornamental treatment of interior surfaces at this period was not less beautiful than any that had preceded it, and this is due to the fact that the trade of plaster decoration was in the hands of only a few men. The Guildhall contains within its walls the finest plaster-work of any building. The soffits of the staircase, as well as the walls and ceilings, are liberally adorned with low relief and the mouldings are also enriched with the same, while the architraves, friezes, and cornices of the doors and other parts are carved in wood. The first photograph shows the staircase as seen from the entrance hall, and the second one the walls and cornice at the head of the stairs. The staircase itself is of oak and the balusters consist of delicately treated wrought-iron panels.

The Banqueting Room is without exception the finest thing of its kind in Bath. It has three marked divisions in its height. The order, unlike those at the Assembly Rooms, rises at 3′ 5″ only above the floor level, the engaged columns being set on pedestals which stand boldly forward from the dado which runs round the room. There are two columns at each end with a fireplace between them, and six columns on each side with a large fireplace on the east wall, over which are the arms of Bath. In each of the four angles are quarter columns. The order is Corinthian and there is a pronounced Greek feeling in the carving of the caps, which also extends to much of the plaster detail, as in Adam's work. The entablature is broken round one side of the columns only, and thus the upper part of the wall is set back to form an arched recess, of which there are three on either side and one at each end. The central one on the west side is set back still further to contain the orchestra, the floor of the balcony being projected forward on long brackets just above the doorway. The frieze of the entablature is enriched with festoons, and in the recesses with pateræ and flutings. The arched recesses at the ends of the room and the one on the

PLATE CIX.

THE GUILDHALL—STAIRCASE.

PLATE CX.

THE GUILDHALL—UPPER PART OF STAIRCASE.

PLATE CXI.

THE BANQUETING ROOM IN THE GUILDHALL.

east wall are filled with acanthus and honeysuckle ornament. At the side of the recesses are large circular discs and swags at each end, with oval ones on the west side, facing the oval windows. The three glass chandeliers are more delicately treated than those in the Assembly Rooms, and are profusely hung with cut glass chains. Above, a second cornice runs unbroken round the room, its frieze being formed of a large Etruscan scroll, and from this cornice springs the great cove, which is ornamented with flutings corresponding to each recess below. This supports the flat ceiling, which has three immense circles filled with plaster-work, between which are two smaller ones serving as grilles for the ventilators. The relative proportions of this room, where the height is just over three-fourths of the breadth, are better than those of the Ball Room at the Assembly Rooms, where the height is equal to the breadth. The room contains portraits of Frederick, Prince of Wales, and his consort; George III. and Queen Charlotte; and William Pitt and Earl Camden—the two last painted by Prince Hoare.

The Corporation in 1777.

The constitution of the Corporation at this time was as follows. The City was governed by the Mayor, Recorder, and Aldermen, besides 20 Common Councillors, though the number of Aldermen (out of which the Mayor and Justices were chosen) was not to exceed ten nor be less than four. The Mayor for the time being and the Recorder were Justices of the Quorum; and out of the Aldermen were annually chosen two other Justices of the Peace. From among the Common Council (except the senior member, who was always Chamberlain) were yearly chosen Bailiffs, or Sheriffs, and two Constables, who, with the Town Clerk, formed the whole of the Corporation, though the last named had no vote upon any affairs of the city.

Plan of Bath, 1776.

The plan of Bath here given and dated May, 1776, was made about 25 years after that shown at p. 137. The city had now grown considerably on the north side, for nearly the whole block of buildings lying between George Street and the Julian

AN
ACCURATE PLAN
of the
CITY of BATH
for May 1776.
References
1 The Abbey
2 St. James's
3 St. Michael's
4 Walcot
Church.
5 L.y Huntingdon's
6 St. Margaret's
7 St. Mary's
8 Octagon
9 St. John's
Chapel.
10 Presbyterian
11 Baptist
12 Quakers
13 Moravian
Meeting.
14 Bell Tree House.
15 King & Queen's
16 Hot & Cross
17 D.s of Kingston's
Bath's
18 Pump Room.
19 General
20 St. Catharine's & Bellots
Hospital.
21 Grammar
22 Charity
23 Riding
School.
24 Guild Hall.
25 Poultry & Fish
26 Green
27 Butter &c.
Market.
28 Shambles.
29 Gydes
30 Haywards
Rooms.
31 Theatre.
32 Post Office.
33 Bath
34 Bath & Som.t
Bank.
35 Cold Bath.
36 Cruttwell's Print.g Office.
ROYAL CRESCENT
CIRCUS
QUEEN SQUARE
Barton Fields
Kings Meads
Milk Str.
Bennet Street
Alfred Street
Stable La.
Brock Street
Gay Street
Trim Str.
Corn Str.
Wine Street
High Street
Broad Street
Walcot Street
Cheap Str.
Milsom Street
Belmont
Cornwall St.
Walcot Parade
London Road
Pulteney Bridge
Pulteney Street
Laura Place
Great Pulteney St.
Sydney Place
Sydney Gardens
Holburne of Menstrie Mus.m
Cottage Lane
Rivers Street
Church Str.
Peter Street
Marlborough Buildings
Edgar Buildings
York Buildings
Parade Gardens
Bathwick Fields
The Prison
New Road
Spring Gardens
Bristol Road
New King St.
James Street
Princes St.
Chapel Row
Union Str.
Duke St.
Orange Grove
Bridge St.
Abbey Church Yard
Abbey Green
GRAND PARADE
SOUTH PARADE
Parades
Terrace Walk
Colonnade
Pump Yard
Bath Street
Stall Street
Westgate Street
Northumberland Place
Lilliput Alley
Seven Dials
Old Bond St.
Burton St.
Queen Str.
Quiet Str.
Green S.
Wool Str.
Monmouth Str.
Broad Quay
Avon Street
Horse Street
Back Str.
Canard Str.
The KEY
The Ham
Bristol Road
Wells Road
Claverton St.
Bradford Road
Foot way to Widcombe & Tyning
To Walton
Kingsmead Terrace
Somerset Place
Queen's Parade
Queen's Sq. Place
Gravel Walks
Abbey Cemetery
Abbey Passage
Abbey Church Yard
Abbey Green
Bath Street
Stall Street
Westgate Street
Northumberland Place
Lilliput Alley
Seven Dials
Old Bond St.
Burton St.
Queen Str.
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Wool Str.
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Queen's Parade
Queen's Sq. Place
Gravel Walks
Abbey Cemetery
Abbey Passage
Abbey Church Yard
Abbey Green

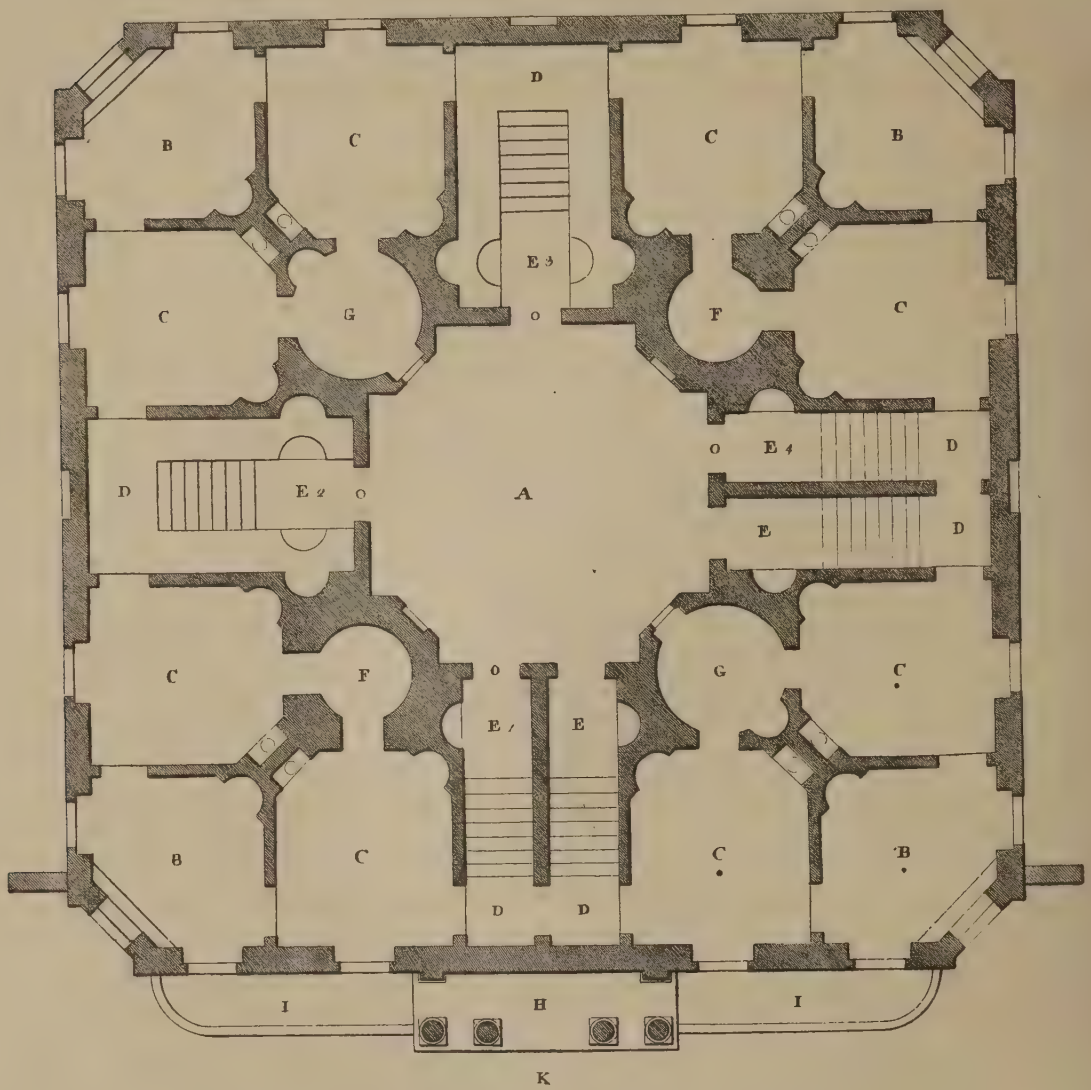
Road on the one hand and between Belmont and the Crescent on the other was built within this period. Just beyond Montpelier stands the Riding School (No. 23) on the Julian Road, then called Cottell's Lane. The north side and a small portion of the south side of Rivers Street are seen. This street was named after William Pitt, afterwards Lord Rivers, and at No. 20 are some good ceilings and details. Only the south side of Catharine Place is shown, under the name of Peter Street. On the west of the city Kingsmead Street had been long since extended to more than twice its length under the name of New King Street, and Queen's Parade had been built beyond the N.W. corner of Queen Square. To the south many new houses had sprung up between the Lower Borough Walls, Avon Street, Southgate or Horse Street, and the Quay or Key. Pulteney Bridge is shown and a new road beyond, but there is no further sign of building, except the New Prison.

The Hot Bath.

From 1773 to 1777 Wood was employed by the Corporation to build a new Hot Bath at the end of what was afterwards known as Bath Street. It was called the Hot Bath because the water of this spring was supposed to be hotter than the others. In November of the latter year he published a book (roy. 4to), which was printed by Cruttwell, with a full description, together with two plans, an elevation, and a section. They are here reproduced, four-fifths of their original size, and the description, also taken from his work, is applicable mostly to that period, for there have since been many alterations.

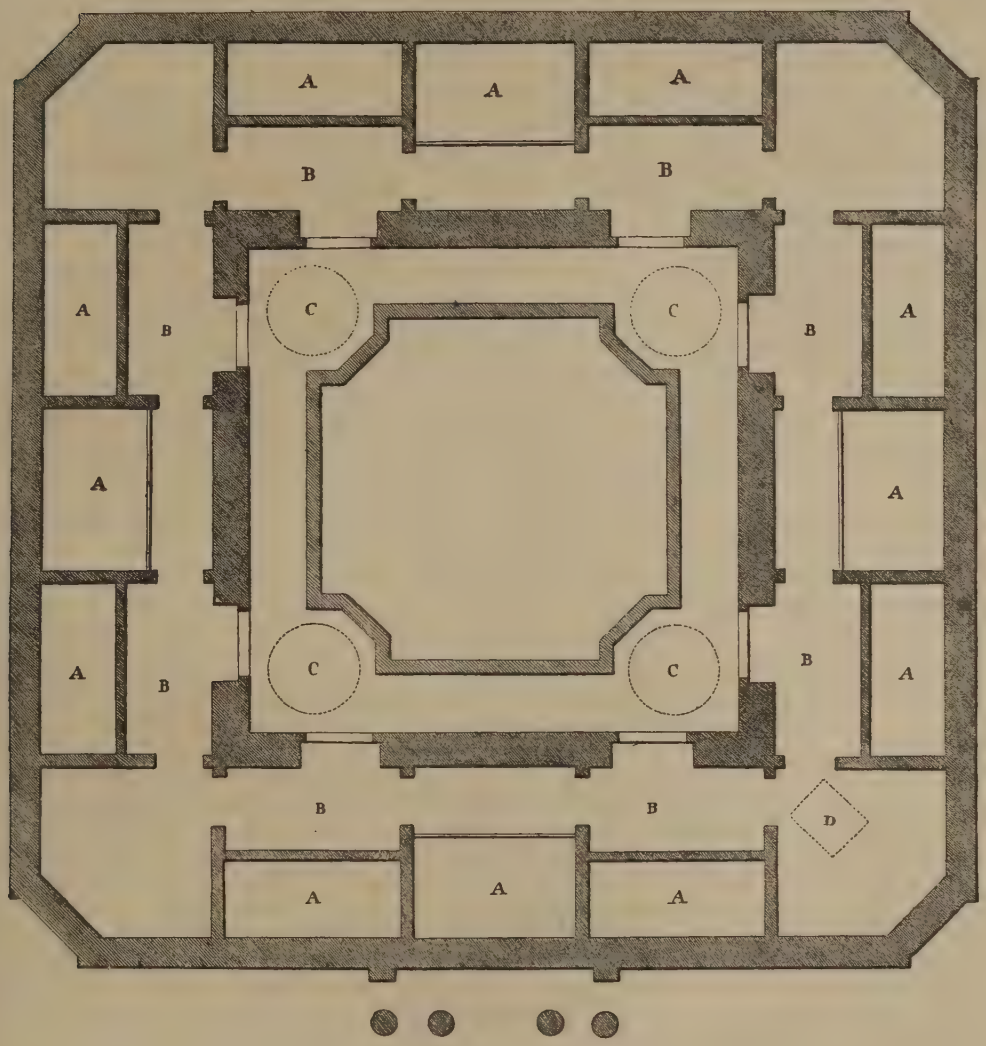
The area to be built upon after some old houses adjoining the Bath had been pulled down was about 80 feet from east to west and 74 feet from north to south. The whole building was 56 feet square and in the middle of it was the octagonal bath A. The entrances were at the four corners B which led into dressing-rooms C, in each of which was a fireplace and a convenience. Between the dressing-rooms were 'slips,' that is, small baths entered

by a flight of steps, and through the small baths E there was access to the large bath A, though any of them could be shut



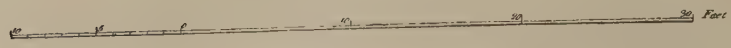
Plan of the Hot Bath at **BATH.**
The Design of John Wood Architect
MDCCLXXVII

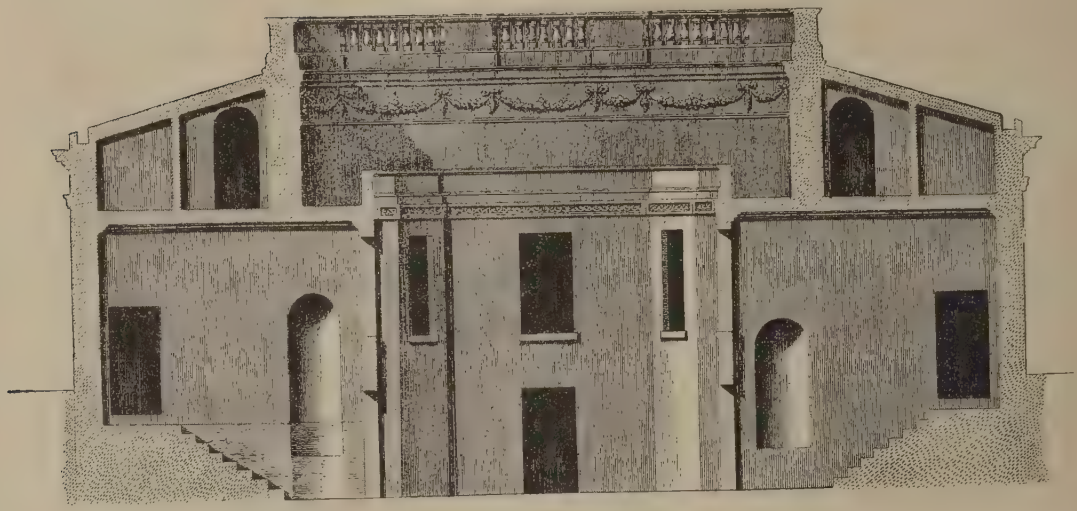
off so as to become private baths. In each small bath was a niche for the bathers to sit in to receive the benefit of the pump or the flesh brush. At the north-west and south-east corners were



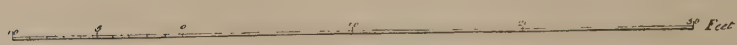
Plan of the Hot Bath at **BATH**.
at the Level of the Ceiling of the Sudatories

The West Front of the Hot Bath at **BATH**.
the Design of John Wood Architect
MDCCLXXVII





Section of the Hot Bath at **BATH**.
The Design of John Wood Architect
MDCCLXXVII.



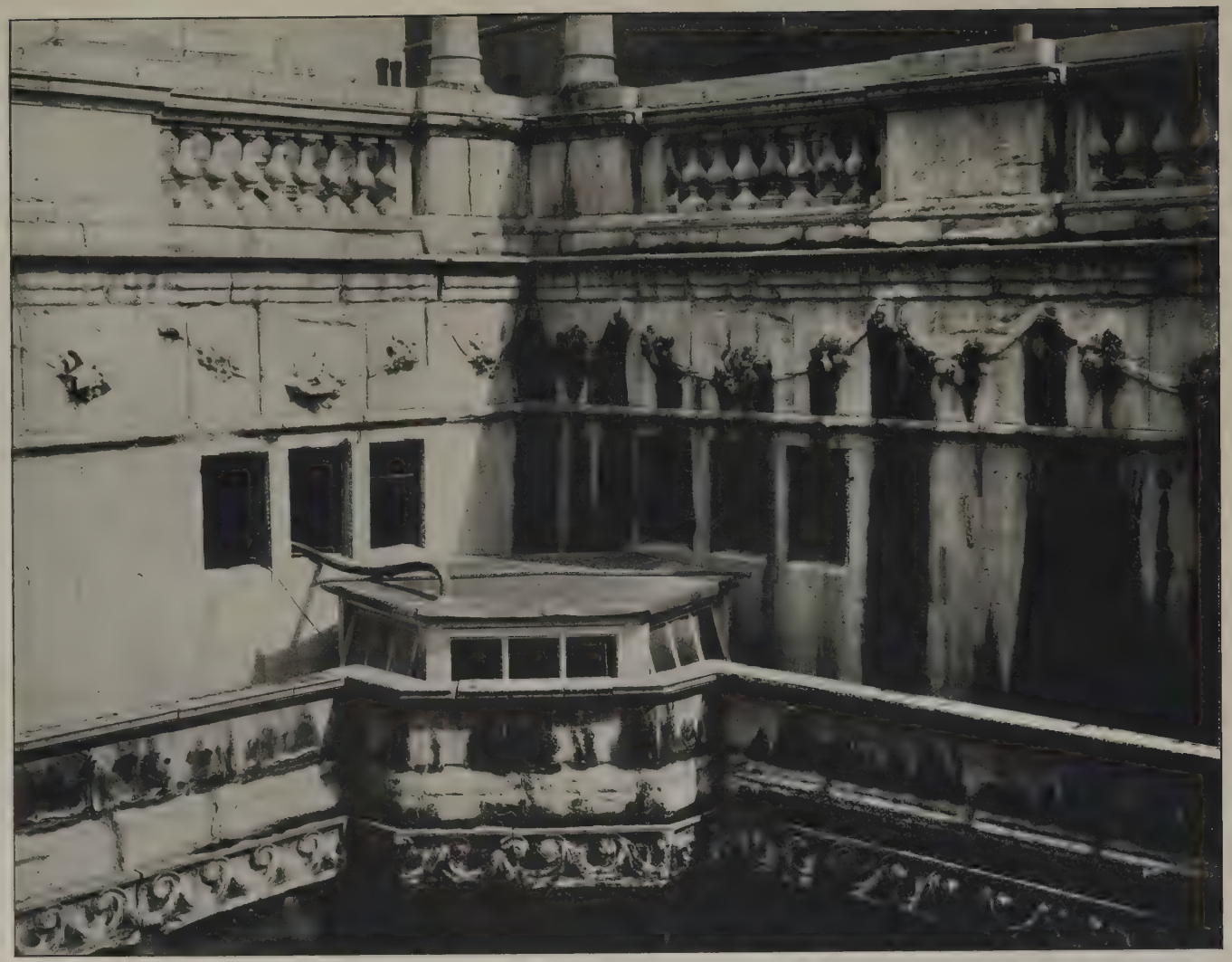


PLATE CXII.

THE INTERIOR OF THE HOT BATH IN BATH STREET.

sudatories FF, kept warm by the fires of the adjoining dressing-rooms with which they communicated, and for use also for vapour bathing. At the other corners were the dry pump rooms, that is, rooms where any particular part of the body might be pumped on while the rest was kept dry. The pumps for these were placed in the upper floor in the room marked B in the second plate, so that there might be a proper fall for the water varying from five to twenty feet. The slips on the north and east sides were common to two dressing-rooms and had a platform on either side of the steps for the purpose of giving help to infirm bathers; in every slip there was a pump. The spring of water that supplied the bath rose at K, and Wood constructed a cylinder of stone, 8 feet in diameter, which ran down 15 feet below the level of the street, and surrounded the whole spring; it was so well secured on the outside with cement and masonry that to this day no hot water escapes nor cold water mixes with it. He thus caused the flow of water, which, from being 108 tons in 24 hours during Dr. Guidott's time in 1681, had declined to 84 tons in 1773, to increase once more to 140 tons in the 24 hours.

Under the portico shown in the third plate stood the common pump. This is shown in Grimm's sketch of 1789, but has long since disappeared. The flues were carried up in the pedestals of the balustrade. The section is further illustrated by a photograph of the interior of the upper part of the bath—a piece of work which is little known. From the city minutes it appears that in reply to a letter from Wood, dated 23rd June, 1778, it was resolved that "Mr. Wood be paid the sum of 100 guineas for his services, trouble, and attending as architect and otherwise in and about the forming, building, and making the new Baths."

Hardenhuish Church.

In 1779 Wood built Hardenhuish Church, near Chippenham, a far superior effort to that of Woolley. The church is square on plan, with an octagonal apse at the east end and slightly projecting west wings and a tower at the west end; the

lower stage of this is square, with four semicircular-headed windows, and above these is an entablature. Upon this rises an octagonal lantern with four wide and four narrow sides, so that the threequarter columns set at each angle arrange themselves in pairs. The wide sides are pierced with semicircular arched openings, and the whole supports an ogee-shaped dome. The parapet round the church is relieved by a balustrade backed with solid masonry. In each side of the church is a round-headed window, flanked with Doric columns, and also a Venetian three-light window, all having close balustrades resting on a deep plinth which runs round the church. Internally the Venetian window is set off by the great thickness of the wall, Doric columns being set close to the inside of the wall and Doric pilasters against the windows. Externally the church measures about 29 ft. right across at the west-end, and 56 in length from tower to apse.

Death of the younger Wood.

On June 16th, 1781, John Wood died at the house at Batheaston where his father had first lived, and is supposed, like his father, to have been buried in Swainswick Church; but there is no record nor monument of them to be found there. Wood left a widow and four daughters. One of them, Mary, was married on November 8th, 1781, to James Tompkinson, of Dorfold, in Cheshire, and another was married on February 15th, 1786, at Walcot Church, Bath, to Thomas Clutton, of Kennersley, Herefordshire. The ultimate history of this family is extremely sad. Early in 1807 Elizabeth Wood, of Richmond, Surrey, the widow of John Wood, applied to the Corporation "for some relief under her present indigent and distressed situation, having now little or nothing to exist upon at her advanced age of 80 years." They thereupon granted her £20 a year for the rest of her life, to commence from the 25th March, 1807. On April 27th, 1809, this poor lady died near London, probably at her house in Richmond, and on June 28th of the following year we find her daughter "elected to succeed Mrs. Pettingall as Renter

PLATE CXIII.

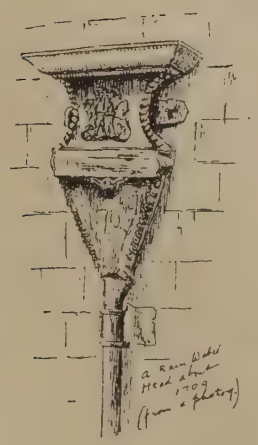
HARDENHUISH CHURCH, NEAR CHIPPENHAM.

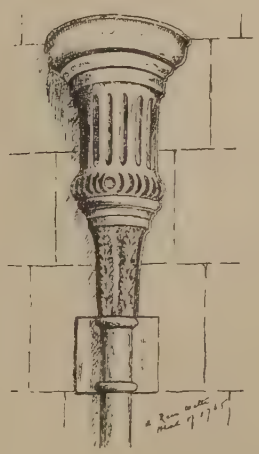
PLATE CXIV.

INTERIOR OF HARDENHUISH CHURCH.

of the Pump," the post being in those days usually let to "the widow of some respectable professional inhabitant of the city in decayed circumstances." The lessees paid the Corporation a fixed sum, and could make their own profits. On March 24th, 1813 an advertisement appears in the *Bath Chronicle* in which some friends of Miss Wood, 'daughter of the late John Wood, Esq., Architect,' recommend her taking a Benefit Concert at the Upper Assembly Rooms because of the short and unfavourable season during the time she had rented the Pump Room. Tickets were to be 5/- each.

In 1757 the younger Wood designed Buckland in Berkshire, and in 1771 Standlinch in Wiltshire. In the *Bath Chronicle* of March 16th, 1780, he advertised a book of 'Designs for Cottages, or Habitations for the Labourers,' size 13 inches by 10 inches, with 30 copper plates, at £1 . 1 . 0.





LANSDOWN CRESCENT IN 1829.

CHAPTER XII.

ARGYLE STREET—GROSVENOR HOTEL AND GARDENS—BAILBROOK—LAURA PLACE—SPRING GARDENS—DESIGNS BY BALDWIN—PULTENEY STREET—SYDNEY HOTEL AND GARDENS—KING'S AND QUEEN'S BATHS—THE PUMP ROOM—ACT OF 1789—BATH STREET—CHEAP STREET—KENSINGTON CHAPEL—PALMER—CONCLUSION.

WE now come to the work of Thomas Baldwin and others carried out on the Bathwick estate of the Pulteneys. Argyle Street, then called Argyle Buildings, from the designs of Baldwin, was in course of erection in 1789, and is shown in the view here given by S. H. Grimm, which also shows Laura Place partly completed. Some of the old work remains in this street, particularly two shop fronts on the south side at Nos. 9 and 16. At the latter is a good specimen of a fireplace, with the enrichments carved in wood. A group of musical instruments marks the centre. The form of the grate as well as the technique of its

PLATE CXV.
VIEW OF ARGYLE BUILDINGS AND LAURA PLACE IN 1789 (AS SEEN FROM ORANGE GROVE).

PLATE CXVI.

FIREPLACE IN 16, ARGYLE STREET.

PLATE CXVII.

FIREPLACE IN NELSON PLACE, EAST, LONDON ROAD.

casting are both highly artistic. A photograph of a fireplace in Nelson Place East, on the London Road, shows a similar treatment of cornice, but a more elaborate frieze and a grate in remarkable preservation. Argyle Chapel was finished in October, 1789, but a Neo-Grec front was added by Henry E. Goodridge in 1823.

THIS
CORNER STONE
OF
LAURA PLACE,
WAS LAID ON THE *25* DAY OF MARCH,
M,DCC,LXXXVIII.
WHEN THE
NEW TOWN OF BATH,
Was begun to be BUILT on the ESTATE of
HENRIETTA LAURA PULTENEY,
Daughter of WILLIAM PULTENEY, Esq. M.P.
And FRANCES, his Wife,
The COUSIN and DEVISEE of the ESTATES of
WILLIAM, late EARL of BATH.
The Building of this NEW TOWN
Was the Conſequence of the Exertions of
WILLIAM PULTENEY, Eſq. M.P.
Who obtained Authority from Parliament
FOR
BUILDING a NEW BRIDGE,
And opening a Communication to this Ground,
AND
For granting Building Leaſes of the Ground,
FOR NINETY-NINE YEARS,
Which he carried, in ſome Degree, into Execution,
During the MINORITY of
HIS DAUGHTER.

Plan and Deſigns were made by Mr THOMAS BALDWIN, *Architect and City Surveyor.*

Laura Place was begun in 1788, and the broadside published at the time of the laying of the corner stone will give a clue to the local names of Henrietta Street, Laura Place, Pulteney Street, and

Laura Place.

Johnstone Street. The footnote states that Thomas Baldwin, Architect and City Surveyor, made the Plan and Designs. At this time also he had prepared schemes for improving this part of Bath, and had intended to publish plans and sections of what now went by the name of the New Town. But he was not the only architect at work here, for we find that John Eveleigh, who like Baldwin was an architect and builder, was extensively employed to design and superintend the carrying out of work both in Laura Place, Pulteney Street, and other parts. Grove Street also, where he lived, was built by him, and was known at that time as Cheapside. An interesting item in connection with the houses in this street is that copper was largely used instead of lead for gutters, flashings, &c.; the price of it was 15d. a square foot laid. At this time carpenters' wages averaged about 2s. a day.

Grosvenor Hotel and Bailbrook House.

Eveleigh's name must not be left without the mention of two of his great works, Grosvenor Hotel, now Grosvenor College, and Bailbrook House. Grosvenor Hotel was built in 1790 in connection with the immense pleasure gardens which stretched away down to the river. The house has a most ornate façade of seven columns of the Ionic order, which were to have been adorned with three tiers of festoons, though the lowest was never finished. The oval medallions between the columns were intended probably to represent Air (the eagle), Earth (the lion), Water (the whale), and Fire, with perhaps Summer and Winter in the centre; the three last are uncarved. The Order stands on a rusticated basement with round-headed windows, the piers below the impost moulding being also vermiculated. The main Cornice is broken round each column, the pedestals at the base of which are connected by balustrades. There is a simple Doric portico on the ground floor. The extraordinary sum of £10,720 was spent by Eveleigh on this house and gardens, including the laying out and planting of the latter; but with all this expenditure the house was unfinished, and remained so for many years, for Egan mentions the fact as late

PLATE CXVIII.

THE OLD GROSVENOR HOTEL, NOW GROSVENOR COLLEGE.

as 1819. It was mainly the erection of this house and Bailbrook House that led to his failure in 1794. He spent £12,450 upon the latter house and grounds. The façade of Bailbrook is simple and dignified, and is finished with Ionic pilasters.

Laura Place forms, with the openings into it, an irregular octagon of about 210 feet from house to house. None of the sides are parallel. On the right is Johnstone Street, named after William Johnstone, afterwards Earl, Pulteney, built partly on the site formerly occupied by Spring Gardens, one of the first and best known of the pleasure grounds so frequent in those days. The site is indicated on Wood's map of 1735, but they are shown more clearly on Thorpe's map of 1742, and were evidently much improved and laid out afresh in 1765 by a Mr. Purdie, who lived in a house in Orange Grove, mentioned in Mr. Broadley's paper on Mrs. Piozzi, and the back of which looked out on to the Gardens across the river: by 1789, however, they had become a mere name. The entrance subscription was 2/6 for the whole season, and those who were not subscribers could pay 6d. for admission, and receive a ticket which entitled them to the choice of anything they liked of that value which might be on sale in the Gardens. On the left of Laura Place is Henrietta Street, where Laura Chapel was built by Baldwin, and opened on Nov. 19th, 1795. It is oval on plan. It was built on the tontine principle, but has now been out of use for some years.

Spring Gardens.

In Keene's *Bath Journal* of April 6th, 1789, an advertisement appears for "a proposal for publishing by subscription various designs in Architecture" executed in Bath and elsewhere by Thos. Baldwin. The work was stated to have been in great forwardness, but it seems never to have been published.

Great Pulteney Street must have been continued after Laura Place, for we find that Baldwin, who partially carried it out, was living here in 1792. Peach says the plans were drawn in 1788. It has an imposing effect from its great size, being 1,100 feet or

Great Pulteney Street.

one-fifth of a mile long, and 100 feet wide between the houses, but in composition it is poor compared with work that had preceded it. The ground storey is rusticated, and fluted pilasters at wide intervals run up through the two storeys over: pediments which include three openings below, mark the limits of each group. The arms of Sir W. J. Pulteney are in the pediment over No. 59. In Laura Place the pilasters are set in wide pairs at some distance apart.

Sydney Hotel.

At the end of Pulteney Street stands the old Sydney Hotel, designed by C. Harcourt Masters, at the back of which are Sydney Gardens. These were laid out by him also, and were opened for the public in May, 1795; they extended over nearly 16 acres. About six months previously Masters had published a large map of Bath, 24½″ by 37″, with all the buildings and pleasure gardens of the city very finely engraved upon it. The advertisement of it appears in the *Bath Chronicle* of Dec. 25th, 1794. "C. Harcourt Masters Announces to the Publick that his accurate plan of the City of Bath is now ready for Subscribers. Proofs may be seen at Bull & Co.'s Library on the Walk, and at his house, No. 21, Orchard Street, where subscriptions may be taken at half a guinea each, and the plans immediately delivered. It will be ready for general sale on the 1st of January, when the price will be 12s. 6d. This plan is engraved in the first style of elegance by Neele of London, and is esteemed to be the highest finished and most truly correct performance of its kind that has for some time appeared before the publick.

H. Masters, Architect, Surveyor, &c.,
21, Orchard Street."

The map shows the Sydney House and Gardens, and there is also a view of the Gardens in Nattes (1806).

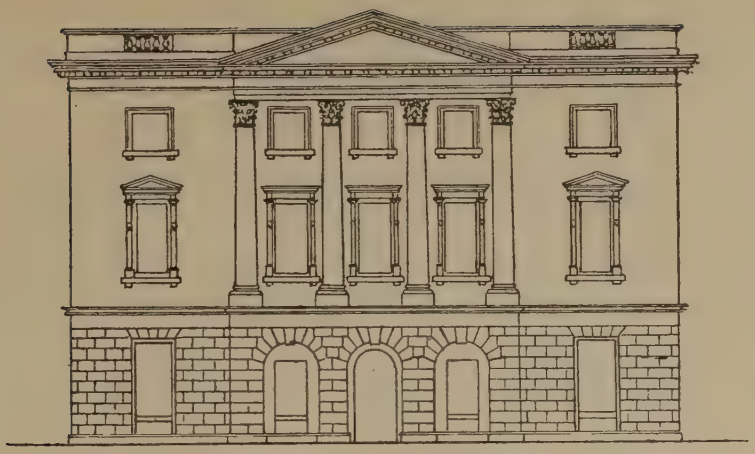
Building at this period had sunk to a low level, and although it cannot be denied that the Sydney Hotel is a fine termination to Pulteney Street, and outwardly appears a substantial building, yet some of its construction is very bad. At the same time there

PLATE CXIX.

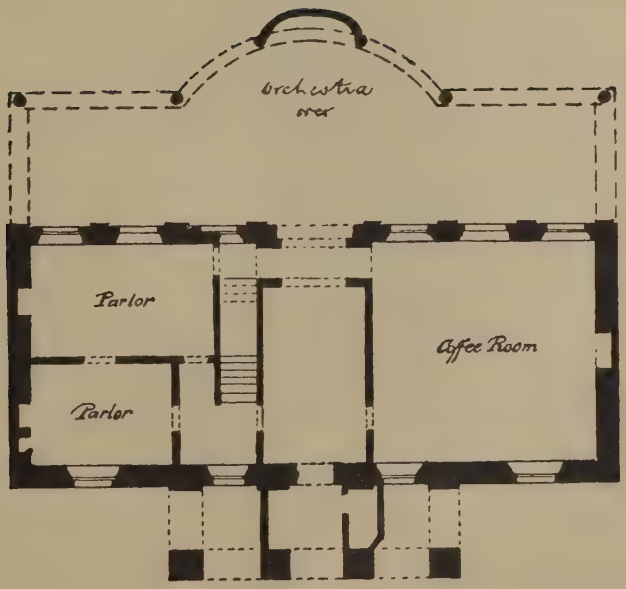
PULTENEY STREET.

PLATE CXX.

THE OLD SYDNEY HOTEL.



ENTRANCE FRONT



GROUND PLAN

10 5 0 10 20 30 40 50 Feet

SYDNEY HOTEL

is good detail in ornament, though the mouldings are poor. But it was almost everywhere the same; the strong Roman work was giving place to a weak and debased phase of Greek feeling, which was attempting to impose on an ordinary stone mouldings which were only fitted for the delicacy of marble.

The old ironwork still remains between the bases of the columns, with a good lyre-shaped panel in the centre of each section. The advertisement to various tradesmen, as Masons, Carpenters, Plumbers, &c., for tenders for the erection of the hotel appears on Jan. 2nd, 1796, in the *Bath Herald* Register as follows:—

"Any Person or Persons willing to contract separately or jointly for Building Sydney House, Vauxhall, may see the Plans, Elevations, Sections, and Descriptions of the several works at Mr. Masters, Architect, No. 21, Orchard Street. Proposals to be sent in, sealed up, to a Committee of the Proprietors to be held at Sydney Gardens on Monday, the 25th of January next, at one o'clock in the morning."

The attic storey was added about 1840.

Pump Room.

We now come to a most difficult chapter in the architectural history of the city. It concerns the building of the Pump Room, which had been first erected in 1706, and enlarged in 1751. The respective shares which Reveley, Baldwin, and Palmer, had in the additions to, and adorment of the exterior, and the final rebuilding of the Room itself, are now far from clear. In 1780 Thomas Baldwin had been made City Surveyor, and four years later City Architect. In 1785 the Corporation employed him to carry out the colonnade, which ran northwards from the Pump Room, and was intended for the comfort of the visitors. This was finished in the following year at a cost of 130 guineas, it being stipulated that this amount should not be exceeded. In March, 1788, the Corporation had in hand a very large scheme for the improvement of the Baths, Pump Room, and Avenues and Streets leading thereto, from the plans and estimates of Baldwin. For

PLATE CXXI.

BALDWIN'S DESIGN FOR THE FRONT OF THE NEW BATHS IN STALL STREET.

PLATE CXXII.

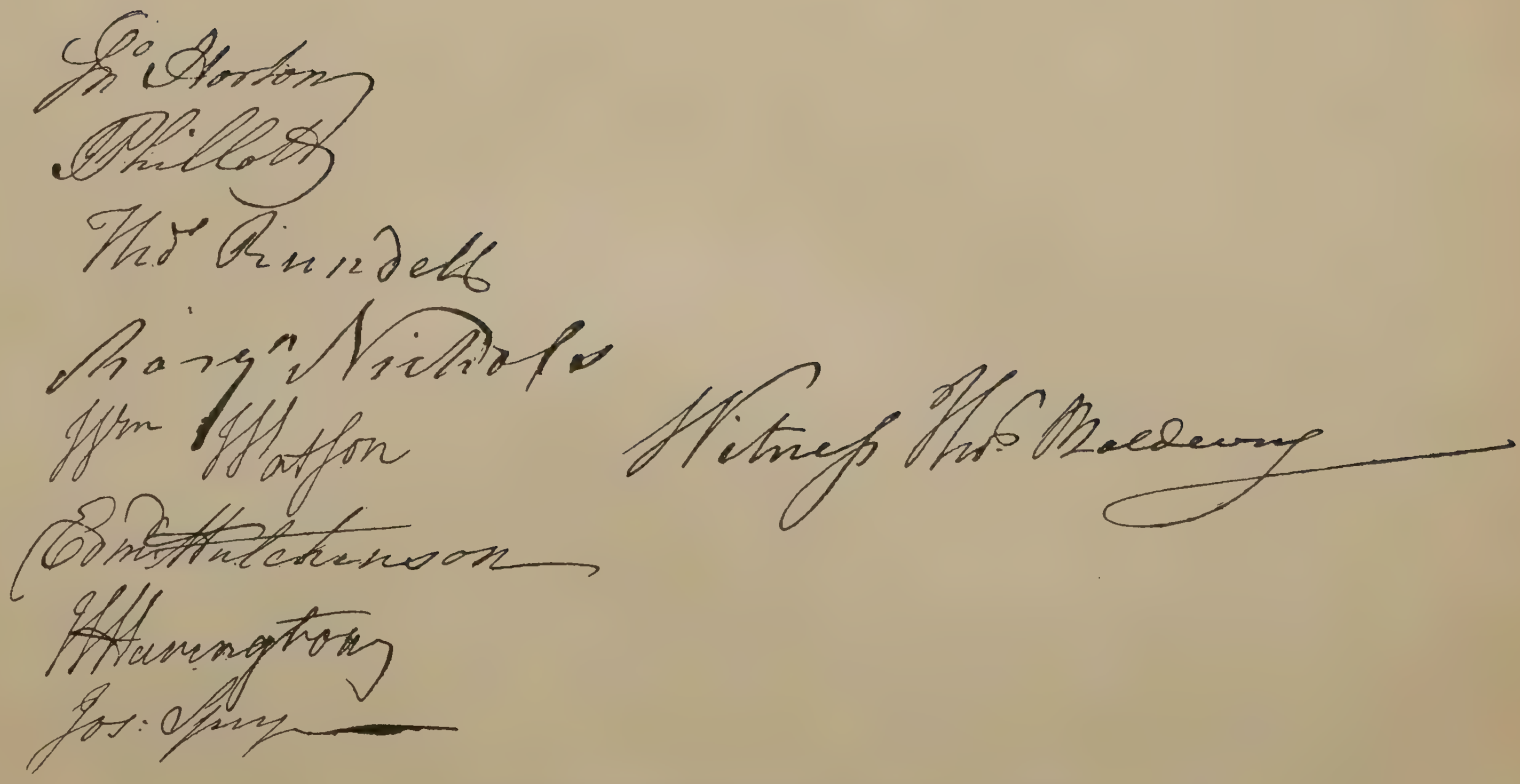
THE NEW BATHS IN 1789.

(From a drawing by S. H. Grimm.)

this £47,163 . 16 . 5 was required, and a committee formed of the two city representatives (the Hon. John Jefferys Pratt and Abel Moysey) and John Palmer and Baldwin, or any three of these, was appointed to wait upon the Rt. Hon. William Pitt, with the plans and estimates "for his inspection, and thereafter to procure a Bill for that purpose"

King's Bath

On May 10th, 1788, the foundation stone of the new King's Bath was laid by the Mayor, Leonard Coward, and the building was carried out under the superintendence of Thomas Baldwin. The accompanying plate is from Baldwin's original drawing. It is done in line, the masonry being tinted a light stone colour, and the shadows washed in in tones of blue black. It is entitled, 'Design for the Principal Front of the New Intended Private Baths and Dry Pump Rooms,' and the scale as common in those days is an arbitrary one, being a fraction over $\frac{3}{8}''$ to the foot on the original drawing. The drawing is undated, but the endorsement is of interest and has the signature of Thomas Baldwin as a witness to the eight names, who were apparently parties to the contract. The executed work differs slightly from this design in that there is now a pair of columns at the ends instead of the single one here shown, and there are fewer balusters now in the parapet. The building tokens of 1795 show a single column also at the ends. (Plate B, 2, 4, 7). A sketch by Grimm in 1789 shows the building in the course of erection. The last arch, on the left of which the springing only is shown, is the one which now adjoins the Pump Room, and it seems to be awaiting the completion of that building, so that this the central portion of the whole scheme was probably the last to be erected. The inscription, which is now lost, recorded that the Bath was built at the public expense. The size of the King's Bath internally was about 65′ 0″ by 40′ 0″, and the plate of the interior, also by Grimm, 1789, shows the building in the centre where the spring rose This was of stone, and probably replaced an older wooden one. It had niches and seats for the



ENDORSEMENT ON BALDWIN'S DRAWING FOR THE KING'S BATH.

PLATE CXXIII.

INTERIOR OF THE KING'S BATH IN 1789.

(S. H. Grimm.)

PLATE CXXIV.

THE PUMP ROOM, NORTHERN COLONNADE AND NEW BATHS, FROM THE NORTH-WEST.

bathers. The small Queen's Bath, which lay south of the King's, is seen on the right with a corresponding erection in the middle. It was supplied only from the overflow of the King's Bath, and was about 25 feet by 24 feet inside.

The design of the western façade of the Pump Room has been sometimes attributed to Willey Reveley, who was a pupil of Sir William Chambers in 1781-2, and who at the request of Mrs. Stuart edited and superintended the production of the 3rd volume of Stuart and Revett's 'Antiquities of Athens.' What has lent colour to the idea of Reveley as the designer is the fact that between the years 1791-93 he gave designs to the Corporation for a new Pump Room and Baths. In 1793 he wrote to the Corporation offering his services as city architect and requesting payment of his expenses for the above plans. The amount claimed was £27 . 9 . 6, and this the Corporation paid him, but it is extremely doubtful if he ever did more than furnish a design. His drawings for the Public Baths, at Bath, were sold with his books and papers at Christie's on May 11th, 1801. The catalogue is still preserved in the Soane Museum. Several other points in the exterior of the Pump Room favour the design being by Baldwin even if he did not carry out the work. For example, the five upper oval windows on the north and south sides of the room are almost identical, both in detail and setting, with those at the side of the Banqueting Room at the Guildhall; the balusters on this side are of the same attenuated kind, and the stone in the capital of the last half column, both of the north colonnade and of the King's Bath, is tailed into the rusticated basement of the Pump Room adjoining and forms part of it. Now, in the case of the north portico the masonry is simply planted against the wall of the Pump Room and has little connection with it. The plan by John Palmer, passed by the Corporation early in 1794, shows this as a detached portico standing some feet away from the main building. Masters's map of this very date shows it also detached, though

this is no proof that it was ever so built, because he shows intended alterations in other parts of the city in the same way. Against the claims of Baldwin for the design of the west end it may be urged that the style is bolder than that of his work.

It seems clear from a comparison of the two sides, as seen in the photograph, that there was a change in the design, for the balusters at the recesses on the west are not so high as on the north, and the impost moulding at the springing of the arched window on the north is altered where it runs between the columns on the west.

In 1791 Baldwin seems to have had a great dispute with the Corporation, with the result that in the following year he had to give up his office, and in the City minutes we find it resolved on the 10th December, 1793, that the matter of the finishing of the Pump Room be left to the Committee with Mr. Palmer, the architect. The sum of £2,600 was required to finish the work. In the following year the Committee was given power to report relative to the plans prepared by John Palmer, and also to examine the expenses in regard to the same; as noted above, the plans were passed. In 1799 Palmer finally finished the work.

Perhaps the whole situation may be summed up in the words of the Bath Guide of 1823, p. 17: "The design for that spacious room was originally formed by Mr. Baldwin but materially altered, under the direction of the Corporation, by Mr. Palmer." Although not entirely finished till 1799, the room must have been fit for use before that, for we find that it was opened on December 28th, 1795, by the Duchess of York, after whom York Street was afterwards named.

The interior of the room is lofty and is treated with a simple Corinthian order which rises from the ground without even a pedestal, and is finished with an entablature and cove. It is 85 feet long internally, including the recesses, 46 feet wide and 34 feet high. There is at the east end a fine clock, presented by Mr. Thomas

PLATE CXXV.

THE INTERIOR OF THE PUMP ROOM.

PLATE CXXVI.

BATH STREET, FROM THE EAST.

PLATE CXXVII.

THE WEST END OF BATH STREET AND THE CROSS BATH.

PLATE CXXVIII.

THE PORTICO OF THE CROSS BATH.

Tompion in 1709.* In the old days this was regulated by a sundial fixed at the S.E. window. The orchestral gallery is at the west end. Nightingale (1808) says of the pump:—"In the centre of the south side is a marble vase, from which the waters issue, and are handed warm to the company by the pumper, who is stationed in a bar." This vase was the dome of the cross which had been erected in 1610 in the old Cross Bath.

Improvements under Act of 1789.

Much other work besides the rebuilding of the Pump Room was involved in the Act which was secured for the City in 1789, and Baldwin carried it out. The value of the property to be purchased was £83,373, and the value of the ground and premises to be resold was estimated at £42,203, leaving a balance of £41,169. But against this was the sum of £9,006 for property destroyed and for which no compensation was required as it belonged to the Corporation, and £7,163 which could be applied from other sources for carrying out the work. Thus the sum of £25,000 was left to be raised under the Act.

Within a few years Bath Street, Cheap Street, and Union Street, were all built, the last taking the place of the Yard of the Bear Inn, which had previously served as the connection between Milsom Street and Stall Street. Westgate Street was also widened on the North side. The proposed street from the Cross Bath to Westgate Street, and shown on Masters's map, was never carried out. Of these works Bath Street is the best. An Ionic colonnade runs down both sides of the street and terminates in a segment at each end, the one facing the King's Bath and the other the Cross Bath. The detail of the latter, which was rebuilt by Baldwin at the same time, is particularly good, and there is a fine semicircular portico on the north side supported on four columns.

Bath Street.

Cheap Street.

The accompanying plates are from the original drawings by Baldwin for Cheap Street. Many of the columns between the shop fronts still remain. Baldwin became bankrupt in

(* See *Bath and County Graphic*, Nov., 1903).

1793, but lived on at his house in Pulteney Street until his death in 1820.

Walcot Church.

Walcot Parish Church, according to the inscription on the Tower, was rebuilt in 1777, enlarged in 1788, and obtained the addition to the Tower in 1790. S. H. Grimm, in a sketch taken in July, 1790, shows the steeple as finished but surrounded with scaffolding. The Church is built in the classic manner then prevalent, and its external walls are flanked with bold Ionic pilasters.

Camden Crescent.

Camden Crescent, called originally Camden Place, was built for John Jelly, and was named in honour of Lord Camden, who was a member for Bath, and whose coat of arms appears in the pediment in the centre. It is remarkable for the manner in which the rise of the ground is overcome, the order and entablature rising gradually to the centre, while the windows rise together in groups. Grimm, in 1788, shows the tops of many of the houses east of the centre unfinished, but the whole of the ground floor done. The view in Nattes (1806) shows the east end, which was left standing after the rest of the houses between that and the centre had been taken down on account of the landslip; this piece also was finally removed. The whole of the houses now remaining stand on the solid rock, and a vast quantity of earth had to be removed before the site was ready for building. The pediment on the right of the photograph was to have been the centre of the Crescent. The architectural treatment is rather severe, with the exception of the doorways, and is a good deal earlier in character than most of the work of the period. Jelly was an attorney, and the owner of the ground on which Camden Crescent stood. He lived at Elm Bank, eastwards of the Crescent, and here he had a large Botanic Garden of threequarters of an acre in extent. He speculated largely in building enterprises, which may have been the cause of his failure in 1795.

John Palmer's work.

During the last ten years of the century, Palmer, who has

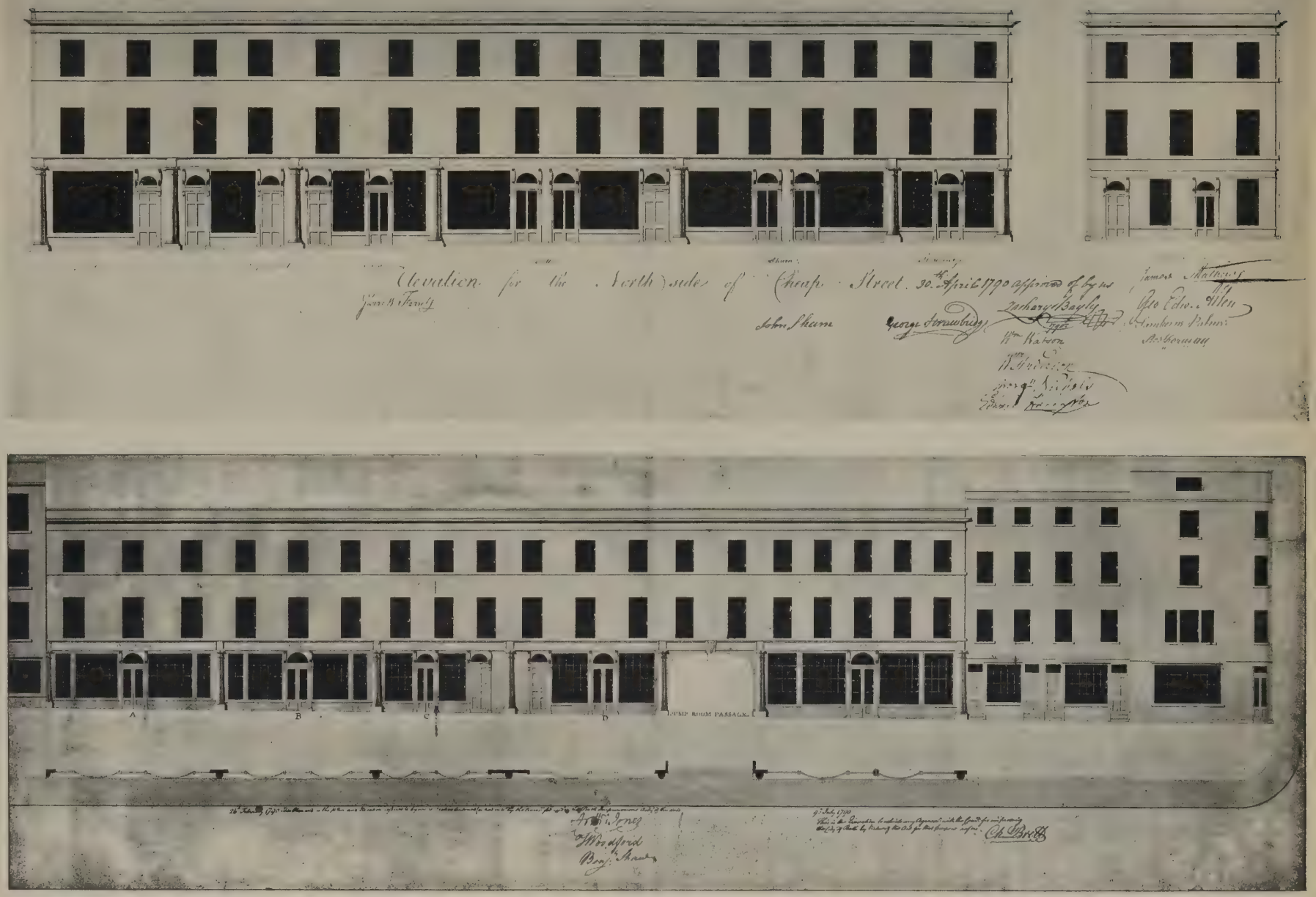


PLATE CXXIX.

NORTH AND SOUTH SIDES OF CHEAP STREET.

PLATE CXXX.

CAMDEN CRESCENT.

been mentioned in connection with the Pump Room, did a great deal of work. Kensington Chapel, St. James's Square, Lansdown Crescent, and All Saints' Chapel, were all his work, and were built about 1794. Kensington Chapel was opened in January, 1795. The façade, which forms part of the line of houses, is a very successful design. The interior measures 62′ 0″ by 42′ 6″, with an apse 21′ 0″ by 12′ 6″ beyond. At Lansdown Crescent most of the original ironwork, used for the lamps, remains at the entrance to the houses.

The north front of the Theatre opposite Beaufort Buildings is said to have been designed by Nathaniel Dance, but it was at any rate carried out by Palmer in 1805. Palmer died at his house in Charles Street on July 26th, 1817, "far advanced in years."

Building from 1790 to 1800.

In the last decade of the century building speculations were going on everywhere. Houses were erected on an immense scale, and vast sums of money were needlessly expended. In addition to this, the war with France had weakened the financial resources of the country, and it was not long before bankruptcy overtook one after another of the builders, and for years houses were left partly finished. Among the best of the later buildings were Kensington and Beaufort Buildings on the east, and Norfolk Crescent, then called Norfolk Place, and Green Park on the west. The population at this time was about 30,000.

Summary of the 18th Century work.

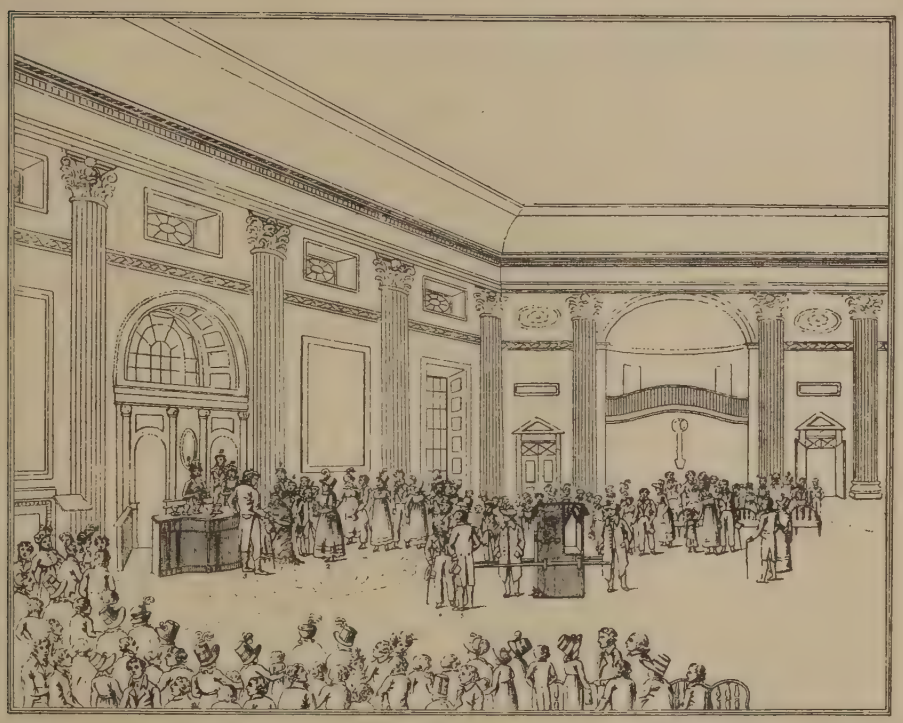
Speaking generally, the style of the 18th century may be divided into three groups—that of the first 25 years, when the houses had gabled roofs and façades with large sash windows surrounded by bolection mouldings, and when the interiors were panelled, and the rooms small and comfortable; the next 50 years, when the work was modelled on the classic Palladian manner with a rusticated basement, a two-storeyed order, a crowning cornice and parapet, with a Mansard or curb roof over, while the interior became spacious and dignified, and plaster work was brought into general use; and the last 25 years, when the free manner of

Robert Adam came into vogue, and the strong methods of the earlier times gave way to detailed and abundant decoration.

The work now brought to a close is an attempt to add something to the architectural history of a city which is famous for the uniformity and beauty displayed in its public and its private buildings during the eighteenth century. The external grandeur and formality of these houses does not prevent our discovering that the men and women of that time desired to have within their walls comfort as well as dignity. But we must not judge their demands by ours of to-day. They lived in an ever-changing whirl of excitement, and their dwellings were designed for purposes of entertainment, rather than for a life of domestic quietness, while of sanitary surroundings they knew little. But of the quality and taste displayed in their buildings, it is not too much to say that much of our best work cannot surpass it: how much more, alas! cannot be compared with it at all. Not only was the material to their hand some of the best, but the builder, having been trained to know what was good in design, did not vary from it. The architect must frequently have left much of the finishing in his hands, and he could safely do so, for he knew that the builder's eye was guided by fixed rules. Neither did the architect himself vary to any extent in the details of the style in which he worked. He was content to use the same proportions and mouldings time after time without any fear of monotony. Indeed, he would hardly have dared to do otherwise, and it was this very repetition of good detail which has given us the restrained and, at the same time, magnificent work which we possess. The comparative study of it will well repay the searcher after facts, for, bound up with these stones and lines and mouldings, is the history of a city which for the period of a hundred years was rapidly changing its manners and fashions, and upon which is marked more or less clearly the phases through which it passed. The whole subject develops so largely

under study that what has been here put together must not be considered as anything more than an epitome of the building history of the city during this interesting period of its existence.

THE END.



A VIEW OF THE QUEENS LEVÉE IN THE PUMP ROOM AT BATH WHEN HER MAJESTY WAS DRINKING THE WATERS THERE.

Engraved by J. Alais from an Original Drawing by M.r Marsh of Bath.

1 The Queen 2 Princess Elizabeth. 3 Duke of Clarence. 4 Cap.t Wyke. 5 Cap.t Marshall. 6 Col. Denbrown. 7 D.r Gibbes. 8 M.r Elton the Mayor 9 M.rs Russell female attendant serving the Water 10 M.r Russells Assistant. 11 The Pumper 12 Persons of Fashion attending the Levée

QUEEN CHARLOTTE AT THE PUMP ROOM, 1818.

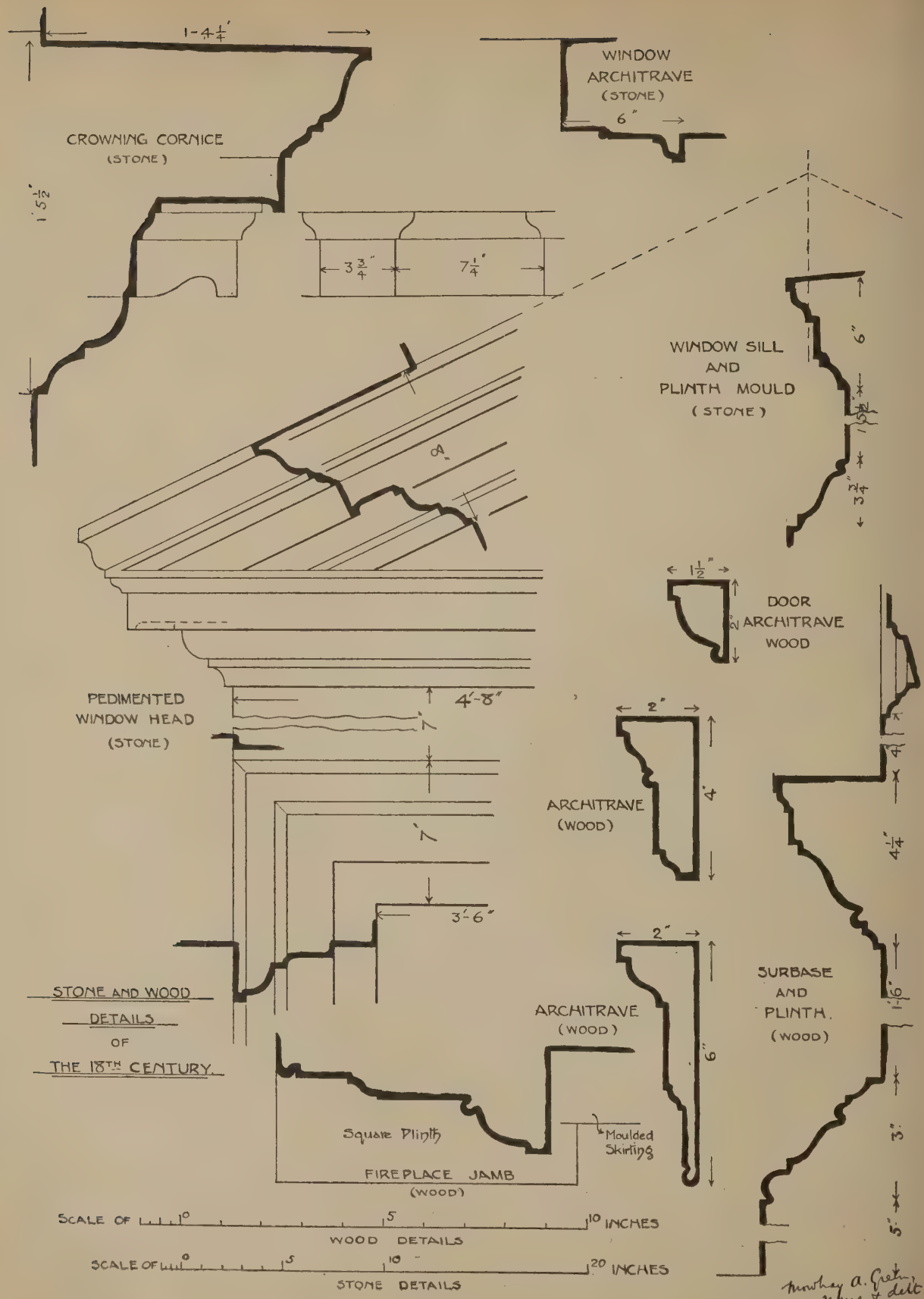

1-4¼"
CROWNING CORNICE
(STONE)
1'5½"
3¾"
7¼"
WINDOW
ARCHITRAVE
(STONE)
6"
WINDOW SILL
AND
PLINTH MOULD
(STONE)
6"
1½"
3¼"
A
1½"
DOOR
ARCHITRAVE
WOOD
PEDIMENTED
WINDOW HEAD
(STONE)
4'-8"
2"
4"
ARCHITRAVE
(WOOD)
4"
4¼"
3'-6"
2"
6"
ARCHITRAVE
(WOOD)
SURBASE
AND
PLINTH.
(WOOD)
1'-6"
3"
5"
Square Plinth
Moulded
Skirting
FIREPLACE JAMB
(WOOD)
STONE AND WOOD
DETAILS
OF
THE 18TH CENTURY.
SCALE OF 0 5 10 INCHES
WOOD DETAILS
SCALE OF 0 5 10 20 INCHES
STONE DETAILS
Mowbray A. Greet
Mass. A. delt
Nov, 1904.

PLATE CXXXI.

MRS. PIOZZI.

Hester Lynch Piozzi.

THE name of Hester Lynch Piozzi stands out prominently amongst those of the feminine worthies of Bath, in the golden age when Bath could boast of the presence and patronage of Elizabeth Montagu, Hannah More, Jane Austin, Fanny Burney and the sisters Harriet and Sophia Lee. Mrs. Piozzi, whose life extended over eight decades well told, formed a connecting link between the Bath of Beau Nash, Samuel Johnson, Richardson, Warburton and Lord Chesterfield, and the Bath of Byron, Southey, Thomas Moore and George Crabbe, and there are few of the notable buildings or streets in Bath which cannot in some way or another be connected with her frequent visits there. As Hester Salusbury (born in 1741) she had a dim recollection of having been dandled in the arms of the great Nash; as Hester Thrale she came in 1776 with her first husband, the great Southwark brewer, and Member of Parliament, to stay in the North Parade, while Johnson and Boswell lodged at the "Pelican," Walcot, and when Mrs. Montagu had exchanged her rooms at "Mrs. Purdie's, Orange Grove," for a lordly mansion in the Crescent; in 1780 she once more visited Bath in company with Fanny Burney, and took up her abode first at the York House Hotel, and afterwards at 19, South Parade, from whence Miss Burney writes in June, that she and her companion "sat up till four o'clock, and walked about the parades, and at two went with a large party to see the beautiful new Roman Catholic Chapel consumed." In the following summer she passed the early days of her widowhood at 8, Gay Street, and, in all probability it was from that house that she went to St. James's Church on the

25th July, 1784, to be married to Gabriel Piozzi by the Rev. N. Morgan, in the presence of Francis Mecci and George James. The winter of 1787 witnessed the arrival of the Piozzi family in Alfred Street and their subsequent removal to Bennett Street. In January, 1799, they resided at 43, Pulteney Street. In 1801, Mr. and Mrs. Piozzi were Hannah More's next door neighbours at 77, Pulteney Street (Hannah More lived at 76) and the once famous Streatham hostess was a regular attendant at Laura Chapel, Henrietta Street, where she had her own special "recess." The season of 1806 saw them once more at the same house, and after Mr. Piozzi's death (which happened in 1809) the widow, "marvellously low in pocket," settled down in the "nutshell," 8, Gay Street, where she professed her contentment at the prospect of "remaining a true Bath cat for the short remainder of my life." In 1819, Mr. L. B. Seeley (the latest of her biographers) tells us that Mrs. Piozzi "celebrated her eightieth birthday by a concert and a ball, and supper to between six and seven hundred people, at the Kingston Assembly Rooms, Bath. Her health was proposed by Admiral Sir James Saumarez, and was drank with three times three. The supper was provided by Tully, who was then the Gunter of Bath. Mrs. Piozzi exhorted her guests to profit to the utmost by 'Tully's offices'; she led off the dancing with her adoped son, Sir John Salusbury, and, Mangin says, with 'astonishing elasticity.'" "The next day" continues Mr. Seeley, "the friends who called expecting to hear she had exerted herself too much, found her not only quite well, but full of jokes and lively sallies of wit." On the 25th March, 1821, Mrs. Piozzi dined with her old friend Dr. Fellowes, at 7, Russell Street, coming there from the Castle Hotel (the usual quarters in Bath of George Crabbe). Amongst the guests invited to meet her were Admiral Sir Henry Bayntum, Sir James Fellowes, Mr. Lutwyche, and last, but not least, Mr. Conway, the actor, in whose career she, who had seen David Garrick play half a century before, evinced the keenest interest. Mrs. Piozzi's ready wit and powers of conversation showed no signs of

abatement, but the end was not far off. Two months later an unhappy accident while travelling resulted in her death at Clifton. A Bath friend, Sir George Gibbs, M.D., was with her at the last. "She could no longer speak, but traced the outline of a coffin with her finger and lay calmly down."

Hester Lynch Piozzi was a keen observer; an admirable writer of books and still more so of letters, and a delightful *causeuse*. The biting satire of Peter Pindar, the venom of Baretti, the jealousy of Boswell, and the ill-concealed resentment of the great Samuel Johnson himself, have alike proved powerless to prevent a due appreciation of her ability as an authoress, of her brilliancy as a talker, and of her loyalty and large-heartedness as a woman, but the writer has no desire to deal with the story of Mrs. Piozzi except as far as Bath in the eighteenth century is directly or indirectly concerned. Her earlier visits to Bath coincided with the later visits of another *femme célèbre*, Mrs. Elizabeth Montagu, and up to the time of Mr. Piozzi's death she must often have met Mrs. Philip Lybbe Powys, whose Bath experiences at this epoch find prominent mention in Mrs. Climenson's charming work, "Passages from the Diary of Mrs. Philip Lybbe Powys." Mrs. Climenson is at the present moment engaged in re-editing the correspondence of her ancestress, Mrs. Montagu, and her work is likely to throw considerable light on the annals of Bath between the years 1750 and 1790. Mary and Agnes Berry, on the other hand, never seem to have visited Bath, or come nearer to it than Sidney Smith's Somersetshire rectory, and Bath finds no mention in the elder sister's voluminous diary, although she was jocularly described as "having run all over Europe ever since the days of Louis XIV." This one exception does not, however, diminish the legitimate claim of Bath to be considered a veritable Parnassus of the *femmes savantes* of England, including Mrs. Scott (Mrs. Montagu's sister), Lady Bab Montagu, Mrs. Vesey, Mrs. Donnellan, Mrs. Delaney, Mrs. Pulteney, and countless others during one of the most fruitful and interesting periods of our national literature.

It is to be regretted that Messrs. Hayward and Seeley fail to treat Mrs. Piozzi's career as "a Bath cat" with either the care or detail it deserves. The writer about two years ago was enabled by Mr. W. V. Daniell, the well-known bookseller, of 53, Mortimer Street, London, to add to his Bath collection a number of letters, fugitive verses, critical essays, etc., addressed by Mrs. Piozzi, principally to Sir James Fellowes, between 1808 and 1820. Some of them have been published, but the majority were apparently unknown to Mrs. Piozzi's two historiographers. The letter now reproduced, and dated from Bath on Thursday, Nov. 6th, 1817, may be taken as a fair illustration of her style. In it she describes the visit ot Queen Charlotte and her daughters to the Pump Room. At this time Mrs. Piozzi was in her seventy-seventh year, and the clearness of her handwriting is as astonishing as the keenness of her powers of observation and the brightness of her wit. The Fellowes correspondence is alone sufficient to establish Mrs. Piozzi's right to a high place amongst Bath "worthies," and a permanent association with that memorable portion of the eventful history of the City of Bladud with which this volume is more especially concerned.

A. M. B.

Thursday 6th Nov
1817.

Every day brings me Proof of my kind Friend's Attention;
The Letter from Dixie Robinson is arrived, dated Villiers Street:
never mind the Game, Smythe Owen says He has sent me
some from Condover Park.... I shall have all in Order.

The Queen has driven us all completely distracted,
such a Bustle Bath never witness'd before. She drinks at
the Pump Room, purposes going to say her Prayers at the Abbey
Church, & a Box is making up for her at the Theatre.

Meantime the Princess certainly did cry out at
3 o'clock on Tuesday Morning 4th of Nov: and as certainly
was not deliver'd last Night, or we should know it today;
I dare say dear Lady Fellowes feels for her. Your Sister=
=in Law's Loss appears to affect the Doctor more than I hoped
it would:

but Mrs Hills continued Indisposition lower'd his Spirits I suppose.
Your good Mother bears up against all, & keeps her Looks
beautifully. Women bear Crosses better than Men do,
but they bear Surprizes — worse. Give me Time, and I'll go gravely
up to the Guillotine; but set me down suddenly within View of a
Battle . . . I shall be a Corpse before the first Fire is over. Thro
Fear - - - whilst my Footman shall feel Animation from the
Scene, & long to make one in the Sport.

Heres, si scires unum tua Tempora Mensem;
Ut rides, dum sit Sortitan una Dies . . . was said to Men . . who
always count upon an Escape: Women provide for Certainties, as well
as they know how. But heres my Translation which probably
I have shewn you long ago - yet I somehow think not - either

If you thought you should live but a Month — how you'd cry.
Yet you laugh tho you know You tomorrow may die.

Here are worse Pens & Paper, & Hand: worthy than those
I am always most happy to see but the Post shall not

pass my Door with his Bell, whilst I go canvassing for Bankt;
no Indeed · and my health is quite in the Matron Strain
as well as can be expected so Adieu! present me properly to
all you best Love -- & believe me Yours faithfully A.L.P.

An Express is come, to say the Princess
continues in Labour! but all Safe &c &c

[Letter from Mrs. Piozzi, at Bath, to her friend Sir James Fellowes, in Berkshire, dated 6th November, 1817, describing Queen Charlotte's visits to the Abbey, Pump Room, and Theatre, and written on the day of the death of the Princess Charlotte, whom she speaks of as "all safe."]

AUG 6 1917

Sir James Tellower
Adbury House
near Newbury
Berkshire.

PLATE CXXXII.

THE OLD BATH THEATRE, ORCHARD STREET.

The Bath Theatre Royal of the Eighteenth Century.

PIERREPONT Street—the connecting link between the North and South Parades at their western extremities—described by John Wood as "a row of fifteen fifth-rate houses, or mansions of the grander sort," can boast of historic memories and associations of the richest and most varied kind. It was in Pierrepont Street that James Quin, wit and actor, died in 1766, within a stone's throw of the scene of his social and histrionic triumphs; here it was that Philip Dormer, Earl of Chesterfield, Privy Councillor, Lord Lieutenant of Ireland, Secretary of State, and Member of the French Academy, indited his lengthy epistles to Selina, Countess of Huntingdon; at number five Pierrepont Street (once known as the "Linnet's Nest") Richard Brinsley Sheridan wooed and won that charming songstress Elizabeth Ann Linley; it was in the studio next door that Sampson Roche painted his exquisite miniature of Mrs. Piozzi, while the modest tenement near the mansion once occupied by "the noble letter-writer," was the abode of Lord Nelson on the occasion of those flying visits to Bath he always spoke of with so much enthusiasm. It is from Pierrepont Street that you turn abruptly through Wood's classic portico, dedicated to St. James, into Orchard Street—the rural name of which conjures up picturesque visions of the far-off mediæval days when the monks of the neighbouring Abbey gathered in their fruit-crop on the very spot which was destined long after to witness the early successes of Sarah Siddons! Time has dealt gently with Orchard Street, and in this twentieth Century one can recognise on every side

many of the characteristic features of the eighteenth. As a matter of fact, the façade of the once famous Bath Theatre, planned by Hippesley and Watts in 1747, and completed a few years later by John Powell, is pretty much the same to-day as it was when sketched for Woodfall's "Theatric Tourist" in 1804, the last year of its glorious and eventful dramatic existence. Since then the venerable building has done duty for over half a century as a Roman Catholic Church, and for very nearly the same period as a Masonic Temple, but the "rustic basement supporting the Doric order," after the fashion of the St. James's Portico close by, has remained almost untouched, and Woodfall's concise details as to its appearance and arrangements can easily be realized. "The first door," he writes, "is the avenue leading to the stage, the second to the galleries, and the third to the pit. The fourth was made about two or three years back for the convenience of entering the boxes, it being found that two sedan chairs were sufficient to block up the regular entrance, which is pointed out by the wide adjoining door." The condition of the upper windows in 1903 is pretty much what it was in 1803, as will be readily seen from our reproduction of Woodfall's somewhat rare plate, but it is still more curious to note how very little the interior of the building has changed, notwithstanding the remarkable divergence of the purposes to which it has been in succession devoted, and the fact that the Chair of the Worshipful Master of Freemasons has now taken the place of the High Altar, which in its turn supplanted the stage rendered immortal by the genius of a Quin, a Siddons, a Henderson, a Foote, a Wallis, and a Cooke! It was described in Quin's days as being "sixty feet long and forty broad in the clear," and behind the masonic throne you can still identify *in situ* the iron supports for the comparatively rude and scanty scenery of the eighteenth century, while the arched crypt below, once, doubtless, devoted to theatrical properties and lumber, has since become a Roman Catholic burial place, and is now a repository for forgotten funereal monuments! The side galleries,

PLATE CXXXIII.

INTERIOR OF THE OLD BATH THEATRE.

(From a unique water-colour drawing by Nixon.)

PLATE CXXXIV.

THE EXITS FROM THE BATH THEATRE, 1770-1804.

so conspicuous in the unique water-colour sketch of the interior of the Bath Theatre by Nixon, in the possession of the writer, and now reproduced in these pages, have disappeared, but one can without difficulty mentally reconstruct the rest of the scene which the artist has so graphically depicted.

It is not our province to attempt anything like a complete history of the Bath Stage in its prime, although it is admitted that the Thespian Temple in Orchard Street, was in its day by far the most important of the provincial Theatres of England. No London success, however brilliant, was considered complete without the favourable verdict of Bath, and between the opening of the Theatre at the middle of the eighteenth century and its closing in 1805, "a season at Bath" became almost as indispensable to every successful dramatic "Star" as an engagement in London on the *imprimatur* of the London critics.

As with the players and playwrights so it was with the play-goers, and it would be difficult to name any British celebrity, male or female, of the great Georgian era, who had not, at some time or other, crossed the portals of the popular house in Orchard Street, which figures with unmistakable clearness in the delightful caricature we present to our readers known as, "Coming out of a Country Theatre." Sarah Siddons gained all her early laurels at Bath, after a mere *succès d'estime* at Drury Lane. She eventually left Orchard Street for London with fear and trembling and many tears. It was there that she took her first famous farewell-benefit, and years later, when Orchard Street had been finally supplanted by Beaufort Square, it was to Mrs. Piozzi, her Bath friend, that she wrote the historic letter, facsimiled in this volume, a few days before finally quitting the stage and retiring to the *otium cum dignitate* of Upper Baker Street. The writer has in his Bath collection mezzotint portraits of most of the dramatic celebrities of the Orchard Street epoch—such as Quin, Foote, Powell, Dodd, Shuter, King, Henderson, Johnston, George Frederick Cooke,

[*Letter from Mrs. Siddons, in London, to her friend Mrs. Piozzi, of Bath, on the subject of her farewell performance.*]

West bourne Farm Paddington
June the 18th 1812

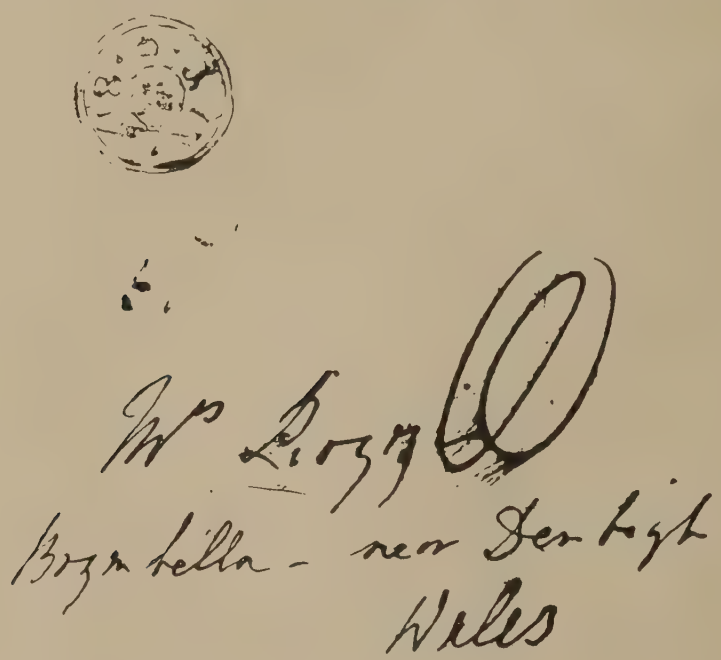
My dear Friend

It is surely needless for me to assure you how truly gratifying it is to me to receive a letter from you. or how delightful it is to me to obey your wishes - Our friend Chappellow is I hope accommodated to his Satisfaction, and as we both remember well that he never was any admirer of mine he will probably see me take my leave without much of the regret which some few at least I do believe will feel upon

that occasion. — I am free to confess it
wills to me be awful and affecting —
know one is doing the most indifferent
thing for the last time induces a more
than common seriousness: and in this case
I own "the healthful hue of resolution is
sicklied o'er with the pale cast of thought"
I feel as if my foot were now on the first round
of the Ladder which reaches to another
world. give me your prayers my dear friend
to help me on my way thither and believe
me ever and ever Your faithful & affte

S. Siddons

"Jack" Bannister, Lovegrove, Mrs. Siddons, Mrs. Barry, and Miss Wallis. The latter was for many seasons the idol of Bath and her votaries. It is in the fitness of things that her portrait, drawn and engraved by Bartolozzi, in 1794, is embellished with a charming view of her beloved Bath in the background. From the same collections come the play-bills of George Frederick Cooke's memorable season of 1801 at Orchard Street. They possess a somewhat melancholy interest, for, on the 13th July,



1805, not four years later, the curtain at Orchard Street fell for the last time. "Venice Preserved" was the play selected for the occasion, with "Ben" Wrench as *Jaffier*, Mr. Egerton as *Pierre*, and Miss Smith (Miss Wallis's successor as first favourite) in the rôle of *Belvidera*. Exactly three months later the Beaufort Square Theatre opened its doors. Many interesting details concerning the Orchard Street play-house are to be found in Mr. Penley's excellent little book on the Bath Stage, which richly deserves larger type and better illustrations. Mr. Penley dismisses the

THIRD NIGHT OF

MR. COOKE'S ENGAGEMENT.

THEATRE-ROYAL, BATH.

This present TUESDAY, DECEMBER 22d, 1801,

Will be presented a COMEDY, called The

Merchant of Venice.

(Written by SHAKESPEARE.)

Shylock	Mr.	COOKE.
Antonio	Mr.	CHARLTON.
Gratiano	Mr.	CUNNINGHAM.
Lancelot	Mr.	EDWIN.
Lorenzo (*with Songs in Character*)	Mr.	TAYLOR.
Duke	Mr.	SMITH.
Salanio	Mr.	EGAN.
Solarino	Mr.	SEDLEY.
Tubal	Mr.	J. SMITH.
Bassanio	Mr.	TALBOT.
Jessica (*with a Song in Character*)	Mifs	EVERY.
Nerissa	Mrs.	TAYLOR.
Portia (*First Time*)	Miss	SMITH.

With a FARCE *(not acted these Eight Years)* called

Love-Alamode.

Sir Archy Macsarcasm - - - Mr. COOKE.

Sir Callaghan O'Brallaghan Mr. EGAN.	Sir Theodore Goodchild Mr. CHARLTON
Mr. Mordecai - - Mr. STANWIX.	Attorney - - - - Mr. J. SMITH.
Squire Groom - - - - - Mr. CUNNINGHAM.	

Charlotte - - - - - - Miss SMITH.

On WEDNESDAY, (by particular Desire) Mr. COOKE will repeat the Character of KING RICHARD III; with Entertainments.

N. B. No Orders or free Admissions during Mr. COOKE's stay.

PLATE CXXXV.

PLAYBILL OF GEORGE FREDERICK COOKE, AT THE BATH THEATRE.

THEATRE ROYAL, COVENT GARDEN.

This present MONDAY, June 1, 1812, will be acted the Tragedy of

HAMLET. PRINCE of DENMARK.

Hamlet by Mr. KEMBLE,
Polonius by Mr. BLANCHARD, Laertes, Mr. BRUNTON, Horatio by Mr BARRYMORE,
Gertrude, Queen of Denmark, by Mrs POWELL,
Ophelia by Miss BOLTON, Actress by Mrs HUMPHRIES,

After which [for the *LAST TIME but THREE*] a *Romantick Melo-Drama, called*

Timour, the Tartar

(The Characters as before.)

☞ *No ORDERS can, on any account, be admitted during the few remaining Nights of Mrs* Siddons's *performance.*

E. Macleish, Printer, 8. Bow-street, London. VIVANT REX & REGINA

The Romantick melo-Drama of TIMOUR, the TARTAR,
will be performed Tomorrow and on Saturday next.

Tomorrow, the Tragedy of ISABELLA.
Isabella by Mrs SIDDONS.
(Being the last time of Mrs SIDDONS's appearing in that character.)

On Wednesday, for the Benefit of Mr YOUNG, *Shakspeare's* revived Tragedy of CYMBELINE.
Polydore, Mr. C. KEMBLE, Posthumus, Mr. KEMBLE, Iachimo, Mr. YOUNG, Imogen, Mrs H. JOHNSTON.
With, LA PEROUSE; *or, The Desolate Island.*

On Thursday, *(for the last time this season)* Shakspeare's Tragedy of JULIUS CÆSAR.
(The characters as before.)
With *(positively for the last time)* the melo-dramatick Spectacle of The SECRET MINE.

On Friday, for the Benefit of Mr. C. KEMBLE, *Shakspeare's* Historical Play of
KING RICHARD the THIRD.
Queen Elizabeth by Mrs. SIDDONS.
(Being the only time she will appear in that character.)
And an Interlude called PERSONATION; *or, Fairly taken in.*
With *Milton's* Masque of COMUS.
The Lady by Mrs SIDDONS.
(Being the only time she will appear in that character.)

On Saturday the Tragedy of DOUGLAS.
Lady Randolph by Mrs. SIDDONS,
(Being the last time of Mrs. SIDDONS's appearing in that character.)

On Monday, *Shakspeare's* Tragedy of KING JOHN.
Lady Constance by Mrs SIDDONS,
(Being the last time of Mrs SIDDONS's appearing in that character.)

*** *The Publick are respectfully informed that*
Mrs. SIDDONS
will act the ensuing eight characters, each for the last time, on the following days—

Thursday, June 11th,
Mrs Haller in The STRANGER.
Saturday, June 13th,
Lady Macbeth in MACBETH.
Monday, June 15th,
Elvira in PIZARRO.
Saturday, June 20th,
Queen Katharine in KING HENRY the EIGHTH.
Monday, June 22d,
Volumnia in CORIOLANUS.
Thursday, June 25th,
Hermione in A WINTER's TALE.
Saturday, June 27th,
Belvidera in VENICE PRESERVED.
And on Monday, June 29th,
Isabella in MEASURE for MEASURE.

Being the last time of Mrs. SIDDONS's appearing on the stage.

*** A NEW COMEDY is in rehearsal, and will be produced as soon as possible.

PLATE CXXXVI.

PLAYBILL OF MRS. SIDDONS'S FAREWELL PERFORMANCES.

discarded theatre in one brief sentence:—"The building is still in existence, and is now in the hands of the Freemasons, who use it as a Masonic Hall, while for many years it was a Roman Catholic Chapel." It may interest those of our readers who belong to the Mystic Tie to know that amongst the masonic bodies now working within its walls are four Lodges, dating from 1782, and two Royal Arch Chapters, dating respectively from the years 1782 and 1818. To these, when tenanting less commodious quarters, many of the Bath player-folk, as well as many of the great operative Bath builders of the eighteenth century unquestionably belonged.

The Bath Freemasons hold possession of the Orchard Street Theatre under a lease of five hundred years, dating from the 29th August, 1866.

A. M. B.

Thomas Beach, "of Bath."

A LENGTHY list of local painters in general, and portraitists in particular, occupies a conspicuous place in every Bath Guide during the latter part of the eighteenth century. Although not quite as abundant as the physicians and apothecaries, the Bath artists occasionally proved numerically stronger than the attornies, and amongst them were men who afterwards attained the highest honours of their profession. Gainsborough and Lawrence both painted portraits in Bath, the latter owing his first start in life to his talents attracting the attention of some noble traveller who happened to break the journey to Bath at the Devizes hostelry, of which young Lawrence's father was the landlord; but neither of these great artists was so thoroughly identified with Bath as Thomas Beach, who, like Benjamin Barker, is usually described as "of Bath." For more than a quarter of a century Beach rarely missed a Bath "season," and between 1770 and 1801 there is scarcely a Bath notability who did not give sittings to Sir Joshua Reynolds's successful pupil. His work has occasionally been mistaken for that of Gainsborough and Romney, and oftener for that of his great master, and Mrs. Siddons always declared that nobody had ever painted her brother, John Philip Kemble, as successfully as Beach. First at 2, Westgate Buildings, and afterwards at 6, Bath Street, Thomas Beach led a tranquil, useful life, devoting the best part of the day to his sitters, dining early, taking tea with Dr. Harington, Mr. Dimond, Signor Rauzzini, Alderman Chapman, and other men of light and leading, playing a rubber of whist at the Assembly Rooms, and rarely missing a

notable performance at the Orchard Street Theatre. When Bath was deserted by its votaries Beach either went to London, where he had a *pied à terre* first at 3, Charles Street, St. James, then afterwards at 55, Wigmore Street, and finally at Stroud Green, near Kew. The writer hopes some day to give a more detailed account of the life of Thomas Beach, but as far as this work is concerned his task is limited to Beach's connection with the history of Bath at an epoch of unusual importance, viz., the last three decades of the eighteenth century. It suffices for that purpose to say that Thomas Beach was born in 1738, at Milton Abbas, in Dorsetshire, where his early essays in portraiture so strongly commended themselves to Lord Milton, afterwards Earl of Dorchester, that he became, in 1760, a pupil of Sir Joshua Reynolds, and a student at the St. Martin's Lane Academy. Ten years later his name figures in the Bath Guide as painting portraits at 2, Westgate Buildings. He joined at that time the Incorporated Society of Artists, of which he was eventually elected Vice-President, and took a lively part in the squabbles which followed the creation of the Royal Academy. From 1772 until 1783 he constantly appears in the list of those who contributed pictures to the exhibitions of that Society—sending, in 1774, portraits of Henderson and Jackson as Richard III. and Buckingham; in 1777, Mr. Plower, M.C., at Weymouth; and, in 1783, Mrs. Siddons, a three-quarters length. Two years later he made his first appearance at the Royal Academy Exhibition, then located in Somerset House. In 1786 his picture of Mrs. Siddons in the dagger-scene of Macbeth attracted general attention, and at the same time he was represented by a life size, full length portrait of the great actress. Two years later Bamberg painted his well-known picture of the Great Room at Somerset House. Sir Joshua's "Prince of Wales" occupied the place of honour, but, to the great disgust of his former master, Beach's superb picture of "The Famous Tattersall" was hung above Reynolds's "Lady St. Asaph."

In the following year Beach also painted George the Magnificent, and the portrait (duly exhibited at Somerset House in 1789) now forms part of the Royal Collection at Windsor.

Frequent allusions are made to Beach in the contemporary literature of Bath. In Philip Thicknesse's New Bath Guide of 1778 the editor, after indicating Mr. Beach's place of abode, adds, "We do not know a British painter who is more happy in giving a strong likeness, nor a more worthy, good-natured, honest man." In the following year Bath distinguished itself by an outburst of enthusiasm over the acquittal of Admiral Keppel, and an account of the decoration of the city was published "by authority," from which it seems that Mr. Beach, portrait-painter, of 2, Westgate Buildings, "displayed the highest taste and elegance in the decora tion of his house; branches of lights in great numbers were placed within-side of each window, and in the centre-window, in transparent character, was the word Keppel." Beach is generally supposed to have done his best work between 1775 and 1790, but he rarely achieved a greater success than in his superb portrait of the great Bath wit, *virtuoso*, and physician, Dr. Harington, over which he bestowed extraordinary pains. This was subsequently engraved, and an advertisement in the *Bath Chronicle* of January 23rd, 1800, states that a few remaining copies of the mezzotint could be obtained, at half-a-guinea each, from Mr. Beach, at 6, Bath Street.

The pocket-book diary of Thomas Beach for the year 1798 is now in the possession of the Rev. W. H. Beach, the great great nephew of the painter. The period comprised in it was in many ways an eventful one for Thomas Beach. In the early part of the year he is hard at work in Westgate Buildings painting Dr. Harington, young Mr. Dimond, Mr. Dunkerley, Alderman Chapman, Mr. Pomona, Master Peach and Dr. Oliver; on the 20th March he notes with undisguised glee the receipt of £12 6s. "from Tim Brent, Esq., of Carlton House, on behalf of H.R.H. the Prince,"

and having at last completed Dr. Harington's hands, drapery, etc., he sets out on a fine June day for his native Dorsetshire in "a whisky," which, in the course of his wanderings, he sometimes exchanges for a curricle and a phaeton, and the whole of the summer is devoted to staying at country houses and painting the portraits of the principal officers of the Dorset Volunteers, then burning to defend their shore against the threatened invasion of Buonaparte. The whole collection may now be seen at Came House, near Dorchester; but the subject hardly relates to Bath, where Beach returned in November, and, as might be expected, spent his first night at the Theatre Royal with his friends, Messrs. Keasbury and Dimond. Then comes a lengthy record of Bath "sittings," varied by sundry teas, suppers, card-parties, and theatre-visits; but Lord Dorchester comes to Bath and wants another portrait, which he paints, and the artist goes to see "Macbeth" the day he finishes it. The last entry deals with the purchase of Sir John Cox's portrait by Miss Andrews, on the 3rd January, 1799.

Sixteen years later a second edition of Hutchins' "History of Dorset" appears, and in this Thomas Beach, of Bath, is mentioned with unqualified praise. "From his earliest years," write the authors, "he evinced a strong desire to be an artist, and under the patronage of the Dorsetshire family he became a pupil of Sir Joshua Reynolds in 1760. How well he succeeded under that great master his works, which are very numerous in the neighbourhood of Bath, will fully testify. The pictures which he painted about twenty years ago were executed in the happiest period of his pencil, though a late performance, a portrait of Dr. Harington (from which an excellent mezzotint has been engraved) must be equally admired, but his most celebrated work is a large picture of the domestics of the late H. H. Cox, Esq., of Penmore. This picture is now in the possession of Sir J. C. Hippesley, of Stone Easton. No one can contemplate this performance without hesitating

which most to prefer—the hand of the master or the pupil. To Mr. Beach's professional excellence we must add that no man ever possessed a more friendly and benevolent disposition. He was a good scholar and exemplary in the exercise of religion and charity, yet no man more enjoyed the social circle, or more contributed to its mirth:—

> "Happy life's duties with its joys to blend:
> Reynolds his master, Henderson his friend."

The Henderson alluded to is, doubtless, the celebrated actor commonly known as the "Bath Roscius," whose portrait Beach painted and exhibited in 1774.

The *magnum opus* mentioned in Hutchins is still to be found at Ston Easton Park, with other pictures by Beach. Its present owner, Mr. Henry E. Hippesley, writes that "there seems to be some discrepancy either as to dates or as to subject, as John Hippesley Coxe, of Ston Easton, died in 1782, and never succeeded to the estate, being outlived by his elder brother Richard, who died in 1786, and to whom the hamper in the picture was addressed, and the next heir was Henry Hippesley Coxe, younger brother of John Hippesley Coxe, who died 1795, and was succeeded by his widow, who lived till 1843." These facts certainly point to the picture having been painted between 1782 and 1786, rather than in 1797 as generally asserted. Mr. Hippesley thus describes the picture:—"The canvas measures 7 feet 9 inches in length by 6 in breadth. The subject is generally believed to be the servants at Ston Easton Park and not Penmore. The portraits it contains, taking them from right to left, are the Steward, the Housekeeper, the Still-room Maid, and the Odd Man, whom tradition credits with being somewhat wanting in intellect. The two first-named servants are sitting at a table, with a chest of drawers and an open window through which sky and foliage are seen for a background. The maid is standing, and the "odd-man" kneels with his hands crossed over a hamper addressed to 'R. Hippesley Coxe, Esq., Penmore,' a place which

PLATE CXXXVII.

THE TYNDALL FAMILY.

PLATE CXXXVIII.

PORTRAIT BY THOMAS BEACH, SOLD AS THAT OF THE RT. HON. WILLIAM PITT,

WHEN AT PEMBROKE COLLEGE, CAMBRIDGE.

(Signed T. Beach, Pinxit 1792.)

the Coxes inherited from the Northleighs. An open account book lies on the table, and the housekeeper holds a pen in her right hand. The maid is very pretty, and tradition says she was afterwards murdered by the housekeeper from jealousy." Possibly the picture of Sir John Coxe, alluded to in the 1798 diary, will also be found at Ston Easton.

Beach also painted Dr. Whalley, of Bath, for his friend, Mr. Pratt, the once well-known Bath Dellacruscan, who figures in Mrs. Siddons' correspondence now as "dear Pratty," now as "the perfidious Pratt." This picture has now come into the possession of the Rev. J. D. C. Wickham, of the Manor, Holcombe, Bath, a descendant of Dr. Whalley, who writes that in a book of miscellaneous poems, published in 1781 by Cadell, he finds some anonymous verses (probably by Pratt), entitled "Sympathy." The Bath painter is thus mentioned:—

> "For thee has Beach displayed his happiest power,
> When far from thee I hail his generous art,
> And bless the hand which thus relieves my heart."

While a foot-note runs thus:—"Beach—a very ingenious and rising artist, who has painted for the author an admirable portrait of the gentleman to whom this poem is dedicated (Dr. Whalley?). Mr. Beach now resides at Bath, where he is gaining that celebrity which is due to uncommon genius, and which nothing but uncommon modesty could so long have impeded."

Two other notable Bath portraits by Beach are now in possession of Mr. Percy W. Cruttwell, of Northcote, Frome. They represent Mr. and Mrs. Robert Cruttwell, of 1, Westgate Buildings, Bath—Beach's next door neighbours for many years. Mr. Cruttwell was the proprietor of the *Bath Chronicle*, and published amongst other important works Collinson's *History of Somerset*. Mrs. Cruttwell's portrait was for many years supposed to be a Reynolds, but lately the inscription "T. Beach pinxit, 1789," has come to light.

In 1797 Beach went to Bristol to paint one of his finest works —"The Family of Thomas Tyndall, of the Fort," where the picture has remained for more than a century. It is a composition of unquestioned merit, and we reproduce it from an excellent photograph taken by Mr. F. Bromhead, of Clifton. The Tyndalls were Bath as well as Bristol notabilities, and so was the Great Commoner, William Pitt, who learned the news of Napoleon's victory at Austerlitz, which hastened his death, while examining a Bath picture-gallery. The portrait we also reproduce was sold recently in London for over £100, and the writer is indebted for the photograph of it to the purchaser, Mr. D. L. Isaac, of New Oxford Street. It was described as "William Pitt, when at Pembroke College, Cambridge," and is signed T. Beach, 1792. Pitt, however, went to Cambridge in the spring of 1773, and the writer believes the portrait to be really one of the Dorset Pitts, possibly of William Pitt, afterwards Lord Rivers, born in 1777. Beach also painted portraits of several other members of the Dorset branch of the Pitt family.

Mr. H. J. Breun, the well-known print collector and dealer, of Greek Street, Soho, has supplied the following list of engraved portraits after Beach :—

Bryer, John, by V. Green, mezzotint .. .. 1782.
Cumberland, Hy. Fredk., Duke of, by J. Jones, mezzotint.. 1789.
Cuming, Wm., M.D., by W. Sharp, line .. .. .. 1785.
do. do. by T. Trotter, stipple.
Dunckerley, Thomas, by J. Jones, mezzotint .. .. .. 1788.
do. do. do. stipple.
Edmondson, Joseph do. mezzotint .. .. .. 1787.
Edwin, John, by J. Heath, line .. .. 1788.
Harington, Henry, by C. Turner, mezzotint.
do. do. by F. C. Lewis, stipple.
Kemble, Roger, by Ridley, stipple .. .. 1791.
Maxfield, Thomas, by P. Dawe, mezzotint .. .. .. 1772.
do do. by R. Houston, mezzotint.

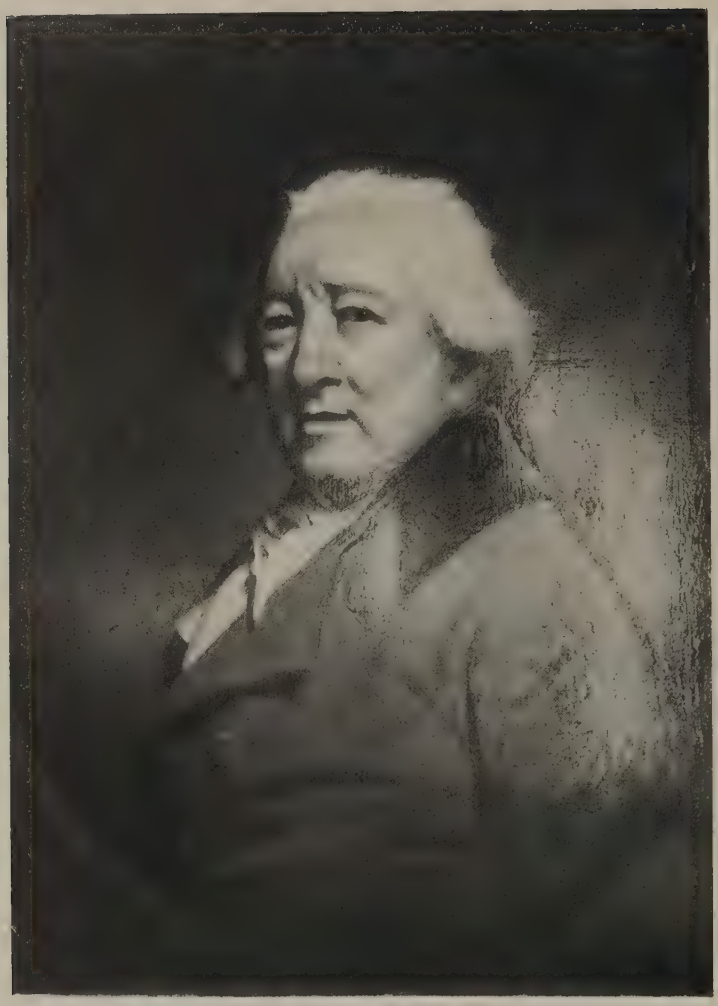


PLATE CXXXIX.

THOMAS BEACH.

Milton, Lord, afterwards Earl of Dorchester, by J. Jones, mezzotint .. .. 1795.
Pulteney, Richard, by Basire, line.
do. do. by P. Roberts.
Siddons, Mrs., by W. Dickinson, mezzotint .. .. .. 1782.
Tenducci, J. F., do. do. .. .. .. 1782.
Tattersall, Richard, by J. Jones .. .. 1787.

Of these eighteenth-century worthies, the greater number are closely connected with the history of Bath – Mrs. Siddons, Dunckerley, Edwin, Dr. Harington, Roger Kemble, and Tenducci specially so. Mrs. Siddons remained the fast friend of Beach until his death, and in one of her letters describes a visit paid to him at Dorchester while she was staying at Weymouth, besides frequently alluding in her correspondence to the excellency of his work in general, and the admirable portrait of her good friend, Mrs. Wapshawe. Beach died at the capital of his native county on the 17th December, 1806, and lies in an unmarked grave in All Saints' Churchyard. Surely the genial Bath painter, whose works have withstood successfully the ravages of time, and still adorn the walls of most of the great country houses of the West, deserves some memorial in the county which gave England a Thornhill as well as a Beach and a Hussey, and returned Christopher Wren to Parliament for one of her principal towns?

The striking portrait we reproduce of Thomas Beach, "of Bath," is in the possession of the Rev. Canon Beach, of Reading, and was the work of the painter himself. Canon Beach's daughter, who has inherited a large share of Thomas Beach's skill, is engaged in compiling a list of his works now to be found at Bath and elsewhere.

A. M. B.

Bath Buildings as Illustrated by Tokens of the Eighteenth Century.

THE Tokens, or "Monies of Necessity," which have been at various periods put into general circulation by tradesmen throughout the country, are necessarily of numismatic interest, as shewing the measures resorted to in the endeavour to cope with the acute necessity for small change existing at the periods of their issue, and, in addition, many of the tokens circulated towards the close of the 18th century have an architectural interest, for, as the appearance of many buildings of the Roman era are preserved to us only from their being shown on coins issued at the time of, or soon after, their erection, so the selection of various buildings by tradesmen as devices for use on their tokens has, on several of the local Tokens, preserved for us the appearance of buildings now removed or much altered from their original design, and notably so in one instance, that of Argyle Chapel, the only view of the original building known being that given on one of the Buildings Tokens.

A brief sketch of the origin of the Token, or Traders' Coinage, may here be permitted. At the present time, with an ample supply of currency of all values, it is hardly possible to realise that, again and again in our national life, it has been made extremely difficult to carry on business owing to the scarcity of money of small value, and this on account of the disregard of commercial necessities shown by the governments of the time, and the consequent neglect on their part to issue sufficient quantities of such money, to meet the

requirements of tradesmen, who, recognising that their interests suffered by such neglect, attempted to meet the difficulty by the issue of a private or Traders' Coinage ; such private issues being tacitly if not officially sanctioned by the then governments.

In the Traders', as distinguished from the Regal, Coinage, there have been three very distinct periods, the first or 17th Century period, extending from 1648 to 1672, when their issue was suppressed by proclamation, the regal copper coinage of Charles 2nd taking their place, while from 1672 to 1787, no traders' tokens were issued in the kingdom ; the second, or 18th Century period, from 1787 to 1797 ; and the third, or 19th Century period, from 1807 to 1818.

From 1775, until the closing years of the 18th century, no copper coinage was issued by the government, and the copper coin remaining in circulation had been exploited by forgers to such an extent that nearly one-half of the small change available was computed to be base, and many tradesmen consequently refused to receive any, either good or bad.

So serious became this position, that meetings protesting against the general condition of the currency were held in all parts of the country, and many petitions were presented to the House of Commons praying for the redress of the grievance ; vigorous efforts were also made to stop the counterfeiting so extensively carried on, but without avail, for the evil apparently only assumed larger proportions, and, when at this crisis the Pary's or Anglesea Copper Mines Company in 1787 put into circulation some three hundred tons of copper pence and halfpence, as partially meeting a pressing need, their action met " with full public approval," and with their issue commenced the period of the 18th Century tokens, the example of the Pary's Company being quickly followed throughout the country by other companies and numerous private traders. As to the Tokens issued at this time, a contemporary writer in the *Gentleman's Magazine* states that " Excepting the Coins of the Romans, there has nothing occurred parallel to these, within so short a period,

since the era of the independent States of Greece, when almost every city had its distinct coinage."

Foremost as makers of the tokens were the manufacturers of Birmingham. Their town had long been a centre of the button making industry, but at this date, owing to the changes of fashion, the trade in this direction was declining, and having in their employ die-sinkers of the highest talent, they utilised the skilled employées and the machinery at their command, to produce the tokens which were so eagerly ordered by the traders of the country for commercial purposes. Of these manufacturers, Peter Kempson, St. Mary's Row, Birmingham, struck the largest number of tokens, being however closely followed by W. Lutwyche, and most of the Bath issues were struck by them. Boulton and Watt, the famous firm at Soho, Birmingham, also made large quantities of tokens, and between the years 1787 and 1797 many thousand tons of copper were used in the production of pence, halfpence, and farthing tokens. The popularity of these tokens was immediate and unquestionable, and they were freely accepted in every part of the United Kingdom as a regular medium of exchange, being redeemable at their face value in coin of the realm, at the business places of the numerous traders responsible for their issue.

The great variety of the tokens issued soon attracted the attention of collectors, who eagerly watched for the production of new pieces, and gave prices in many cases far above their face value for the more artistic specimens.

Kempson initiated what are known as the "Buildings Tokens," striking, on his own account, some 27 pieces to illustrate the buildings of Birmingham; the success of these led to the issue of a similar series for Bath and Coventry. At this period the prominent position taken by some tradesmen in Bath in issuing tokens is of much interest; as regards the numbers issued in various towns, London comes first, Birmingham second, and Bath third. For much information as to the various tokens, collectors are indebted

to a work by Chas. Pye, an engraver at Birmingham : " Provincial Copper Coins, or Tokens of Trade and Cards of Address on Copper, circulated between the years 1787–1801." In this, referring to the various issuers, the author speaks of " Mr. Lambe and Mr. Jelly of Bath, who were collectors." The Mr. Lambe here referred to was Mark Lambe, of the firm of Mary Lambe and Son, Grocers, Stall Street, Bath, by whom the largest number of the local tokens were issued. Lambe also issued tokens for the counties of Somerset and Wilts, and for the City of Bristol, and there is little doubt that he was responsible for the issue of the Bath Buildings tokens in 1797–8. These are fine specimens of the die-engraver's skill, and undoubtedly were issued to meet the demand of contemporary collectors for artistic specimens. They were sold separately encased in small squares of paper, at a price above their value, but, judging from the worn condition of many of the more common types, they must often have passed into circulation, when they would have been accepted at their size, or halfpenny, value.

PLATE A.

BATH BUILDINGS TOKENS.

No. 1. *Obv :* Arms and Supporters of the City within a sunk oval, the field of oval plain. *Leg :* BATH CITY . TOKEN . on a matted field—raised rim.

The obverse described is common to the series, and the edges of most of the tokens are plain (in collar).

2. *Rev :* View of a Chapel. *Ex :* ALL SAINTS CHAPEL.

3. *Rev :* View of a Chapel. *Ex :* ARGYLE CHAPEL BATH. (This shews the original Front, removed in 1821 when the Chapel was enlarged.)

4. *Rev :* View of a Chapel. KENSINGTON * CHAPEL *

5. *Rev :* View of a Church. *Ex :* FREE CHURCH. (Christ Church ; this is of note as having been erected as a

protest against the numerous Proprietary Chapels of that time.)

6. *Rev :* View of a building. CROSS BATH PUMP ROOM.
7. *Rev :* Interior of a building, detail of ceiling not shown ; on the ceiling, INTERIOR OF NEW PUMP ROOM, BATH . ERECTED 1796 (in four lines).
8. *Rev :* The same interior, but shewing detail of ceiling ; on it, INTERIOR OF NEW PUMP ROOM. *Ex :* BATH ERECTED 1796 (evidently struck from a broken die ; this token is extremely rare).
9. *Rev :* View of a building. PRIVATE BATHS. *Ex :* STALL STREET. (Queen's Baths).
10. *Rev :* View of a building. *Ex :* FREE SCHOOL. (Grammar School).
11. *Rev :* View of a building. *Ex :* ST MARY'S CHAPEL.
12. *Rev :* View of same building, ST. MARY'S *Ex :* CHAPEL (Queen Square Chapel, removed in 1874).
13. *Rev :* View of a building. GENERAL HOSPITAL (Mineral Water Hospital). *Ex :* OPEN TO PEOPLE OF ALL COUNTRIES, BATH ALONE EXCEPTED (restriction removed in 1835).
14. *Rev :* A Bridge with houses upon it. *Ex :* PULTENEY BRIDGE BATH.
15. *Rev :* Military trophy, tent, cannon, etc. * * PRO REGE ET PATRIA * *Ex :* BATH ASSOCIATION 1798.
16. *Rev :* View of a building, PRINCIPAL ENTRANCE NEW ROOMS (Assembly Rooms). *Ex :* BATH.
17. *Rev :* View of a Street, BATH STREET *Ex :* BATH (this view of Bath Street is used on several of the ordinary tokens, but it is the rarest of the Buildings series, the only known specimen being in the British Museum ; the cause of its rarity is manifest —a broken die).

PLATE. A.

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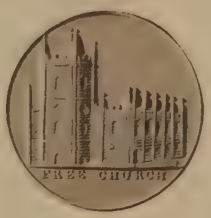

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18. This piece is one of those known to collectors as "Mules," from its being a combination of two distinct types. It has, as obverse, the Arms, etc., of Bath, and as reverse the Arms of Coventry: at the sides of the shield on this side appears in small letters P. KEMPSON FECIT. *Legend:* THE ARMS OF COVENTRY, 1797.

19. Is the reverse used on the series of Birmingham Buildings Tokens, issued primarily for advertisement by P. Kempson, the manufacturer of the Bath Buildings series, the dies for which were engraved by Thomas Wyon.

PLATE B.

No. 1. *Obv:* View of a Church, ABBEY CHURCH. *Ex:* BATH

Rev: View of a public building, GUILD-HALL . *Ex:* BATH

These were issued in copper, brass, and white metal; the edges of most of this issue are plain (in collar), but a rare type bears on the edge, ON DEMAND WE PROMISE TO PAY ONE PENNY . × .

2. *Obv:* Shield, Bath Arms without supporters, THE ARMS OF THE CITY OF BATH + within a wide toothed border.

Rev: View of a building, WEST FRONT OF NEW PUMP ROOM BATH. *Ex:* HEATH . IRONMONGER . etc. 1795.

E: MANUFACTURED BY W. LUTWYCHE, BIRMINGHAM.

from a very rare one-penny token. The pence issued by one trader are sometimes found struck over the design of another; this piece is clearly struck over a penny of a London issuer (Hall, City Road, London).

The same obverse and reverse designs are used on some rare halfpenny tokens, see No. 7 ; these bear on the edges, PAYABLE BY M. LAMBE & SON BATH

3. *Obv :* Shield, Bath Arms, THE ARMS OF THE CITY OF BATH

Rev : View of a building, PRINCIPAL ENTRANCE NEW ROOMS *Ex :* BATH.

Manufactured by Kempson ; die engraver, T. Wyon. It was issued both with milled and plain edges.

A large number of tokens were issued by Francis Heath, with obverses perpetuating the legend of Bladud, and with a variety of reverses, two of which are shown at Nos. 4 and 5.

4. *Obv :* Crowned bust to left, with bow and quiver, BLADUD FOUNDER OF BATH . SUCCESS TO THE BATH WATERS .

Rev : A building, WEST FRONT OF NEW PUMP ROOM BATH. *Ex :* HEATH . IRONMONGER . etc. 1795. Milled edges ; these were struck on small and large flans, the latter having a wide toothed border. Manufactured by Lutwyche ; die engraver, Wyon.

5. *Obv :* As last.

Rev : A building, NORTH FRONT OF PUMP ROOM. *Ex :* HEATH . IRONMONGER . etc. 1796. Edge milled.

A token issued by Heath with the obverse above-mentioned, has for reverse, A house and turnpike gates, WALCOT TURNPIKE BATH *Ex :* NO TRUST . 1796. *Edge :* PAYABLE AT WALCOT TURNPIKE BATH . × .

The Walcot Turnpike, of which no drawing is known, was situated on the London Road, close by the

PLATE. B.

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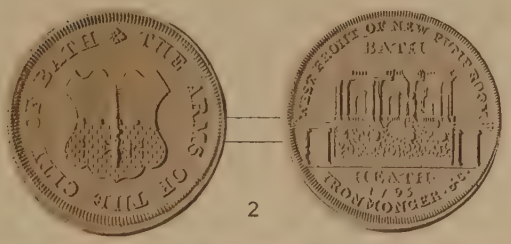

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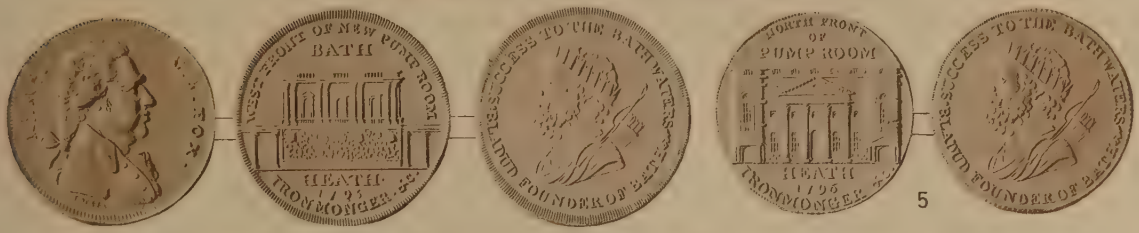

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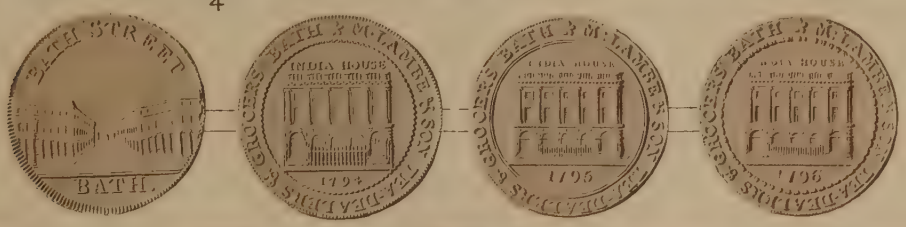

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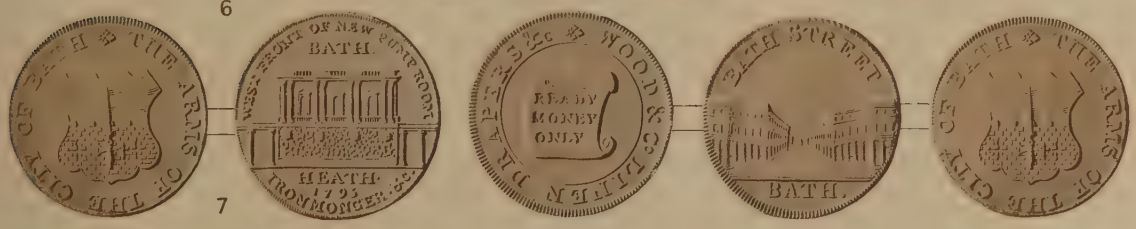

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AUTOTYPE.

present building, No. 1, Balustrade ; the view given on the token is of interest as the turnpike was erected by John Eveleigh, Architect, as noted in his diary under date.

The west front of the Pump Room was used as the obverse on the following very rare token (see No. 4) :—

Rev : Bust of Fox to right, **JAMES** under bust. **R^{T} H^{L} C. J. FOX.** Edge plain.

The Bath Street device, used on the Buildings Tokens, was used as the obverse of a rare series of tokens, with the following reverses :—

No. 6. *Rev :* View of **INDIA HOUSE**, 1794, within a circle of invected lines. *Leg :* **M. LAMBE & SON, TEA-DEALERS & GROCERS, BATH.**

Rev : Smaller view of same building, date 1795, within circle of two plain lines. *Leg :* **M. LAMBE & SON** as last.

Rev : Same building and legend, date 1796, within circle of acorns.

The edges of the 1794 issue are milled ; the issues of 1795–6 bear on edges, **PAYABLE BY M. LAMBE & SON, BATH.**

Bath Street, etc., is also used as the reverse, with the following tokens :—

8. *Obv :* A scroll, inscribed **READY MONEY ONLY** within a plain circle. *Leg :* **WOOD & C^{O} LINEN-DRAPERS** etc.

Obv : Shield, Bath Arms. *Leg :* **THE ARMS OF THE CITY OF BATH.**

The frequent use of Bath Street as a device, is possibly due to the fact that the premises of both Lambe and Heath, the largest issuers of the Bath tokens are shewn to the left of the design.

Two tokens of farthing value are shown at Nos. 10 and 11.

Obv : Crowned bust to left, **BLADUD FOUNDED BATH**

Rev : Figure with shield and bow, driving swine. *Leg :* **THROUGH HIS SWINE** *Ex :* 1794.

Obv : As last.

Rev : View of building, **WEST FRONT OF NEW P^P ROOM BATH** *Ex :* **HEATH** 1795 **IRON-MONGER** &c.

With the exception of No. 1, Plate B, all the tokens mentioned are of copper.

The pleasure gardens, which figured so prominently in the social life of the eighteenth century, also issued metal tickets. One of these in brass, gilt, and very rarely met with, is shown at No. 9 ; the ticket has what is known as a double obverse, the device being repeated : only one side is shown. This ticket is mentioned in 1790 as issued by Mr. Pritchard, the then lessee of the Spring Gardens, New Town, Bathwick : and " those who do not subscribe (to the Gardens) pay 6d. for admission and receive a ticket that entitles them to anything they may choose of that value."

A brass ticket, of which only one specimen is now known, was issued by the proprietor of the pleasure garden known as " The Villa," Bathwick.

An exceptionally fine and now rare piece is shown at No. 12. It is a Proprietor's ticket of the Sydney Gardens.

Obv : View of a building, **SYDNEY GARDENS BATH**

Rev : No. — ; within a wreath of flowers, **PROPRIETORS TICKET.**

These are of silver, and only a small number were struck (possibly 64), the date of issue being probably 1795, as in advertisements of that year, convening meetings relating to the Sydney, Vauxhall, and Ranelagh Gardens, New Town, mention is always made of the "Proprietors."

A very rare piece in copper, has on the obverse SYDNEY GARDEN VAUXHALL. Reverse plain.

The use of tokens, which originated in necessity, had by the close of 1796 become a nuisance. To this many causes had contributed. The earlier token issues were honest substitutes for the regal currency, being of good value and readily redeemed by their original issuers, but, tempted by the facility with which they could be placed in circulation, the opportunity for undue profit was often too tempting; the standard declined, and many of the later tokens were of inferior metal and of light weight, and issued primarily for advertisement.

After long hesitation the Government placed a contract with the firm of Boulton & Watt, Birmingham, for a supply of the much-needed new coinage, the first contract being for 500 tons, at £108 per ton, the manufacturers providing everything required, their commission being 4d. in the £1; and late in 1797 appeared the once popular broad-rimmed two-penny and penny pieces.

The advent of this regal coinage at once sealed the fate of the private issues, and with its circulation throughout the country the period of the 18th Century Traders' Coinage closed.

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